

TO
THE LOVING MEMORY OF
MY FATHER

यस्यैत्सुक्यं बलवदभवत्वाद्भूतो मे प्रतिष्ठाम् ।

FOREWORD

Vasanta Vilāsa Phāgu is one of the brightest gems of the Old Gujarātī literature. Among the best literary compositions in Old Gujarātī, *Vasanta Vilāsa* holds the pride of place by its delicate portrayal of sentiment, its beauty of descriptions, its subtle music and elegant style. Prof K B VYAS has brought out a neat critical edition of this excellent work, with a comprehensive introduction, copious notes and several appendices.

The late D B K H DHRUVA, the veteran Gujarātī scholar, who was the first to bring this poem to light, and Prof K B VYAS in this edition of his, have between them discussed and assessed the beauty and literary merits of the *phāgu*. There remains therefore hardly anything for me to add on this point. Prof VYAS has discussed exhaustively in his introduction most of the relevant topics—the MS material, DHRUVA's emendations, the question of the authorship and the date of composition of the poem, the characteristic features of the *phāgu* form, the metrical form of the poem and the phonology and the morphology of the contemporary Old Western Rājasthānī language as preserved in the poem, examining all available evidence bearing on them critically.

While opinion is unanimous regarding the literary excellence of *Vasanta Vilāsa*, there is considerable difference of opinion among scholars on the question of its authorship and the date of its composition. Prof VYAS has discussed both these topics thoroughly and given his own independent judgment on the same. Scholars like the late D B DHRUVA,

Shri K M MUNSHI and Shri Sarabhai NAWAB have put forward different hypotheses about the authorship of the poem DHIRUVA is of opinion that the poem was composed by a Brahmanical or non Jain author Shri MUNSHI on the other hand ascribes the work to some Jain sadhu Nataraj by name Shri NAWAB considers Ācārya Ratnagara who copied the illustrated scroll as also the author of the poem. Prof VYAS has dispassionately examined all these views and arrived at the conclusion that the author of the poem was in all probability a Brahmanical scholar I consider this view of his as quite sound particularly in view of the fact that the poem does not betray the slightest influence of the Jain religious thought. In my opinion Ācārya Ratnagara who copied the illustrated scroll which unfortunately has been taken out of India was himself a Brahmin with Ācārya as his surname He is not identical with his namesake Ācārya Ratnākara the well known Jain suri The way in which the copyist has mentioned his name in the colophon of the scroll is not in conformity with the usual Jain practice The fact that the script of the scroll resembles the calligraphy of the Jain MSS is hardly of any significance as many Brahmins in that age were well trained in writing in the Jain Devanāgarī script, and thousands of MSS written by them in the Jain Devanāgarī have been preserved in Jain Bhandaras even to this day Thus the calligraphical evidence cannot decide the question of the authorship of the poem

Prof VYAS has tried to show by sufficient linguistic evidence that *Vasanta Vilasa* is likely to have been composed somewhere about vs 1400 and not about vs 1500 as suggested by several other scholars In my opinion there is nothing unacceptable in this view As a matter of fact I

would like to place the work in the Vastupala era (*circa* v s 1300), although there is no positive evidence bearing on this point.

The poem makes no specific mention of the author's name. Prof VYAS appears to consider the word *गुणवत्* in the concluding stanza as perhaps suggestive of the author's name. I would rather suggest that the word *गुज* in *गुजवदन* in the same stanza perhaps indicates the author's name, as it seems to have no other significance in the context.

Prof VYAS has based his text on the MS, styled "A", which he found to be more correct and perhaps older than the B MS. I would, however, prefer an eclectic text which incorporated the best readings from all available MSS.

I got from Patan, through Muni Shri Puṇyavijayaḥ a very old and reliable MS of *Vasanta Vilāsa* which became available to Prof VYAS practically after his edition was printed. He has collected all the variant readings of this MS in Appendices IV and V. This MS is very old and appears from its calligraphy to have been written by a non-Jaina scribe.

Prof VYAS has given us a very valuable critical edition of this invaluable specimen of Old Gujarātī poetry, which, I am sure, will elicit welcome and admiration from all scholars of the Gujarātī language. Let us hope Prof VYAS will continue to share the fruits of his scholarship with others interested in the same branch of learning.

Vijayādaśamī, }
v s 1998 }

JINAVIJAYA MUNI

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INTRODUCTION

1. Introductory

No apology is needed for a comprehensive edition of such an old Gujarātī 'phāgu' as the *Vasanta Vilāsa*, which is interesting as much by reason of the stage it represents in the evolution of the Gujarātī language as for its peculiar literary form—the *Phāgu*¹. It is apparently the oldest of the best known Old Gujarātī poems like the *Kahnaḍade Prābandha* Bhālāṇa's *Kādambārī* and the *Vimala Prābandha* of Lāvanyasamaya. The *Kahnaḍade Prābandha* was composed in v.s. 1512, Bhālāṇa's *Kādambārī* belongs roughly to v.s. 1550, and the date of the *Vimala Prābandha* is v.s. 1568. The fact that the *Vasanta Vilāsa* is anterior to all these works is put beyond all doubt by the existence of one² of its MSS, which was copied in v.s. 1508

¹ Vide Section 6 for the analysis of the characteristic features of the 'phāgu' form

² The MS is in the form of a scroll, and was discovered by the late Dewan Bahadur K. H. DHURVA in the MSS collection of a Śāstrī in Ahmedabad. This is how he describes it:

“ए प्रम स्तेष्वव्ययं स्तव्यं वयनाना चौरा उपर आशरे चौरासी तवनीमां उतारेल छे प्रत्येक तवनीना आरभे एक गुजरानी तूक तथा ते पाथी बेष्टनक ससूतप्राहुत श्येक आपेला छे, अने से उतरानी नीचे प्रमगने लगनू बनतानी गुफरनी अलगी पतदेसीय शीनीनू चित्र दोरेल जेवामा आवे छे. वयनी नकन थोडी भौय उपर लाल काळी तथा भूरी शाहीपी अने वचित् वरमजी भौय उपर सोनेरी शाहीपी आगगी मरोदनी देवनागरी लिपिमा बनेल छे” (*Prācīna Gujara Kāvya* edited by K. H. DHURVA Introduction pp. 11-12.)

The scroll as will be seen from the above quotation contains several beautiful paintings which are intended to illustrate the

by Acārya Ratnāgara of Ahmedabad. Although there is no positive evidence to ascertain the authorship of the *Vasanta Vilasa* or the date of its composition yet on linguistic grounds the date of its composition will have to be placed much earlier—almost by about a century—in order to explain the stage of evolution of language at which it stands. The poem therefore is an important landmark for the study of Old Gujarati and as such its importance can hardly be exaggerated.

2 K. H. Dhruva's Edition of the *Vasanta Vilasa*

Vasanta Vilasa was first published in 1922 with brief explanatory notes by the late Dewan Bahadur K. H. DHURVA in the *Haji Mahammad Smaraka Grantha*⁴. It was printed again in the *Pracina Gūjara Kavya*⁵ published by the Gujarat Vernacular Society in 1927, with a few textual emendations but without any notes. In the introduction to the latter edition he has given the colophons of the MSS and has only touched the problems of its date and authorship.

central ideas of the various verses. Mr. N. C. MEHTA, I.C.S., has commented upon these pictures evaluating them as works of art and assigning them their place in the history of Indian painting. Vide his *Studies in Indian Painting* (Chapter 2) also *Rupam* (the Hindi art quarterly) April-July, 1925.

³ DHURVA had published the bare text of the illustrated MS of *Vasanta Vilasa* in the *Gujarat Sala Patra* even before 1922. Vide Mr. Sarabhai NAWAB's article on V. V. in the *Forbes Gujarati Quarterly* Vol. I No. 4.

⁴ *Haji Mahammad Smaraka Grantha* published by Ravi Shanker M. RAVAL, Ahmedabad, 1922, pp. 187-208.

⁵ *Pracina Gūjara Kavya* edited by K. H. DHURVA and published by the Gujarat Vernacular Society, 1927, pp. 15-23.

DHRUVA's text was based on two MSS. One was the illustrated scroll referred to above*. It consisted of 84 panels each panel commencing with an OWR verse accompanied by a corresponding Sanskrit or Prakrit verse. Below the verses there is in every panel a beautiful picture illustrating the central idea of the OWR verse. Some idea of this MS can be had from the facsimiles of the panels given by D. B. DHRUVA in the *Pracina Gurjara Kavya* and by Mr. N. C. MEHTA in his *Studies in Indian Painting*. The scroll concludes with the following colophon:

“शुभे भवतु लेखकपाठकयो । श्रीगूजर श्रीमालवसे साहस्रीचन्द्रपालमुन
साहस्रीचन्द्रपाल आत्मपठनार्थे । श्रीमन्पृथ्वीविक्रमाक्षसमयातीत सवत् १५०८
वर्ष महाभाद्रपद शुद्धि ५ शुक्र अष्टमि श्रीगूर्वरधरिभ्या महाराजाधि
राजस्य पातसाह श्री अहिमदशाह कुतबदीनस्य विजयराज्ये श्रीमदहम्मदाबाद
वास्तुस्थाने आचार्य रत्नागरेण लिखितोऽय वसतविलस ।”

DHRUVA seems to have relied principally on this MS for the preparation of his text.

The other MS used by DHRUVA was obtained by him from the Deccan College Collection now in the possession of the Bhandarkar Institute Poona. This MS is utilized for the purposes of the present edition and is named B MS. For a description of this MS see Section 3. This MS is quite old but it is unreliable being full of linguistic and scribal errors. DHRUVA seems to have used this

* Vide foot note 2

OWR is the abbreviation of Old Western Rajasthan; a name given to Old Gujarati by Dr. L. P. TESSITORI in order to indicate the common parentage of early Gujarati and early Marwadi or Western Rajasthan.

MS mainly for fixing the text of the first six verses, which were lost in the scroll. The rest of his text is evidently based on the scroll.

Besides these two MSS, DHRUVA had with him, while preparing the text of the *Prācīna Guṇjara Kāvya*, a copy of a few OWR verses from the *Vasanta Vilāsa*, supplied to him by the late Manilal Bakorbhai VYAS, from a MS exhibited in the Sāhitya Pariṣad held at Surat*. DHRUVA does not, however, appear to have made any appreciable use of this fragmentary specimen.

Now DHRUVA was eminently fitted to deal with this MS material by virtue of his scholarship and experience in research. His labours in the realm of research are too many and too widely known to need recapitulation. His profound knowledge of Sanskrit, Apabhramśa and Old Gujarātī has enriched Gujarātī literature in no small measure. A student of linguistics, he, along with the late Prof. N. B. DIVATIA, was a pioneer of Old Gujarātī Scholarship and laid the foundation of the tradition of modern Gujarātī philological studies.

However, his handling of MS material, particularly his practice of textual emendation, has been not only unsatisfactory but even open to serious objections. He did not hesitate to take liberties with the texts of his MSS, and often for what must have appeared to him sufficient warrant, adopted readings which were not only not supported by the MS evidence before him but, in some cases, went

* “આ બે પ્રતો ઉપરાંત મુરતની સાહિત્યપરિષદના પ્રદર્શનમા રજૂ થયેલી એક જૈન પોથીમાથી વ્યવસ્થિતલામની વેટલીક ગૂજરાતી રજાઓ જૂના ગૂજરાતીના રસિયા સદ્ગત મણિલાલ વઘોરભાઈ વ્યાસે મારા ઉપર ડકારીને મોકલી હતી.”—

against the combined evidence of the MSS. Such an unscientific practice was bound to draw as indeed in DHURVA's case it did sharp rebukes from the world of scholarship.⁹ Even such a sober critic as the late Dr A. B. DHURVA found it necessary to call him to order in this respect.¹⁰

As a consequence of these unwarranted emendations many of DHURVA's editions of old and classical texts which

⁹ *Vide Kavyatattva Vicara* by Dr Ānandasankar B. DHURVA (1939) and *Bharatesvara Bahubali Rasa* edited by Jinavijaya Muni (1941). On p. 181 of the former work Dr A. B. DHURVA says

“મારા મન પ્રમાણે સંશોધનવારનો હક કલ્પિત પાઠ ઉપગ્રાહી વાઢવાનો નથી. કવિના તૈયાર કામ ઉપર સ્નેહસ્થાન પેરપર વરવાથી વંશાચ ય કામ વધારે ઉત્તુહ પળ થઈ શકે, તથાપિ ય પેરપર કરવાનો સંશોધનવારનો હક નથી. ઈની કરત તો મૂઝ પાઠન તારવી આપવાની છે.”
—*Kavyatattva Vicara* p. 181

In the introduction of the latter work Muni Śree Jinavijayaaji emphatically condemns this method of arbitrary emendation in the following words

“કેન્દ્રાક વિદ્વાનો આવી જૂની કૃતિઓમાં જે દૃષ્ટાન્તુસાર પાઠસંશોધનો કરવાની અને મૂઝ હેતુમાં પરિવર્તનો કરવાની પદ્ધતિનું અવલન કરે છે, તે સર્વથા અશાસ્ત્રીય અને મપાત્રમ ઉત્પન્ન કરનારી હોઈ પરિત્યજનિય છે.”

—*Bharatesvara Bahubali Rasa*
Introduction B. B.

¹⁰ *Vide* Dr A. B. DHURVA's review of D. B. K. H. DHURVA's *Vikramoर्वशीय नाटक* in the *Vasanta* Vol. 17 no. 7 of Śravana A.S. 1974. There he has discussed the propriety of D. B. DHURVA's emendations in the original Sanskrit text of the *Vikramorviśāyā Sijā*. At one place he remarks sarcastically

“મને લાગે છે કે ભૂર્જપત્ર કરના પળ આ નાટકના (વિક્રમોર્વશીયનાન્ક-અનુવાદક કે B. ધ્રુવ) પાઠ વધારે સહેલાઈથી આઢાગવડા ડાઢે છે. હવામાંથી અપ્પરાઓ ભૂર્જપત્ર ડમા કરે તે કરતા પળ વધારે સહેલાઈથી સંશોધનકર્તા પાઠ ડમા કરે છે.”

—*Kavyatattva Vicara* Dr A. B. DHURVA p. 190

are otherwise fruits of careful preparation and scholarship, have become defective and therefore unreliable for scientific and critical studies. The Old Gujarati texts appear to have suffered more in this respect than the Sanskrit ones.

And herein unfortunately *Vasanta Vilasa* has been no exception. Here too instead of observing absolute loyalty to the MS material before him he has chosen for no valid reason to ignore the MS text in a large number of places and to adopt conjectural readings having no MS evidence at all. Apart from its being unscientific this method of his suffers from the additional disadvantage of adversely affecting the language and the rhythm of the poem as we shall presently see.

Let us now examine in detail the relation of the MS of this poem with its text as constituted by DHRUVA. A close study of the MSS which DHRUVA had before him and the text as adopted by him in his edition reveals that he mainly relied on the illustrated scroll. The scroll however as noticed above was defective inasmuch as its first six panels were missing¹¹. DHRUVA had therefore no alternative but to rely on the other MS—the B MS of the present text—for preparing the text of the first six verse of the poem. And as this was the only MS evidence¹²

¹¹ “प्रस्तुत प्रथमा आरम्भनी छ तक्नी नादा पामी होवाथी तथा बचेली तक्नीमाथी कैटलीय दुर्वाच्य नीकटवाथी वमतविनासनी बीजी हावप्रन में पुनाना सरकारी समग्रमाथी मेजवी हती” —*Pracina Gurjara Kavya* Introduction ■ 13

¹² Mr Manlal B Vyas supplied DHRUVA with a few OWR verses of the *Vasanta Vilasa* evidently after the publication of the *Haji Mahammad Smaraka Grantha* as there is no mention of this fact in that Volume. However the text prepared in *Pracina Gurjara Kavya* after the acquisition of these verses hardly differs from the earlier text of the *Haji Mahammad*

before him he might be expected to have reproduced these six verses faithfully from it. But the fact appears otherwise. The first six verses of the B MS and the corresponding verses from DHRUVA's text differ at several places and at times even materially as will be seen from the following citations.

The first six verses of the
B MS

पहिलउ सरसति भरचिसु
रचिसु वसतविलास ।
वीणि धरइ करि दाहणि
बाहणि हासलु बासु ॥ १ ॥

पहुतीय शिवरति समरति
हव इतु तणीय वसन ।
दह दिसि पसरइ परिमल
निरमल ध्या दिसि अत ॥ २ ॥

बहिनूप गेउ हिमवति
वसति लिउ अवतार ।
अलि मकरदिहि मुरिया
कहुरिया सवि सहकार ॥ ३ ॥

Corresponding verses in
DHRUVA's text sup-
posed to be based
entirely on the B MS

पहिल सरसति भरचीसू
(रचीसू वसन्तविलास),
वीण धरइ करि दाहणि,
बाहण हासलु गान १

पहु तीय तिउणी दिन रति
वरति, पहुती वसन
दह दिसि पसरइ परिमल
निरमल ध्या नम अन्त २

सीत गिऊ हिमवन्ति,
वसन्ति लिउ अवतार
अलि मकरन्दि मुरिआ,
कहुरिआ सवि सहकार ३

Volume The first six verses in *Pracina Gujjara Kavya* agree completely with the corresponding verses of the *Hajj Maham mad Volume* which was edited before Mr Manilal VIJAS's fragmentary specimen was available. Hence our surmise that DHRUVA made little use of the fragmentary material.

The first six verses of the
B MS

Corresponding verses in
DHURVA's text sup-
posed to be based
entirely on the B MS

यसत तणा गुण गहिगन्था
महिमन्था सवि सहिकार ।
त्रिभुवनि जयजयकार
पकारश्च करद् अपार ॥ ४ ॥

मयण तणा गुण गहगन्था,
महमन्था महु महकार
त्रिभुवनि जयजयकार
पुकारद् पिक अपारि ४

पदमिनीपरिमल बहिकद्
लहिकद् मलय समीर ।
मयण जिहा परिपन्थीभ
पन्थीय घाद् अधीर ॥ ५ ॥

पद्मिनीपरिमल बहिकद्,
लहिकद् मलयसमीर
मयण जिहा परिपन्थी,
पन्थी घाद् अधीर ५

मानिनीचनमनक्षोभन
शोभन बाडला वाद् ।
निधुवनकेलिन् पामीभ
कामीभ अग्नि सोहाद् ॥ ६ ॥

मानिनीचनमनशोभन
शोभन बाडला वाद्
निधुवनकेलि पामी
कामी अग्नि सुहाद् ६

A glance at the above immediately brings out the divergence between DHURVA's text and the text in the B MS. In the words printed dark DHURVA has completely discarded the original text and substituted imaginary readings. At other places also he has taken liberty with the phoretic structure of the words without any valid reason to justify the alteration. As the text of the first six verses is the same in the *Haj Mahammad Volume* and the *Pracina Gurjara Navya* the latter of which was published after DHURVA's acquisition of scattered verses of the V V from the late M B VYAS it cannot be contended that he based his emendations on the authority of these verses.

It is however not difficult to guess what prompted DHRUVA to make these emendations. At times he must have altered the MS readings, because he could not explain them in a satisfactory manner. For instance in the second verse he has been puzzled by the word शिवरति, as Śivaratri always comes about three weeks after वसतपचमी. But in the phagu¹³ poem spring is said to commence from the beginning of the month of Phalguna that is immediately after शिवरति. This escaped DHRUVA's notice and led him to emend the reading. In the third verse he failed to see that हिमवति could mean 'winter' besides having its usual meaning 'the Himalayas' so he substituted सीत for the original बहिन्. In the fourth verse he has altered सवि सहकार (all the mango trees) to महु महकार (fragrant *Mahura* trees). This is an entirely unnecessary emendation which mars the beauty of the description. Similarly in the MS reading पकारव करइ DHRUVA failed to notice that पका is a scribal error for पिका and consequently substituted पुकारइ पिक instead. Thus he has discarded the original text wherever he found it difficult of explanation and has adopted readings which, unsupported as they are by any MS evidence have little to commend them save their facile and transparent character. This has marred the beauty of several passages, and affected the subtle delicacy of the rhythm. The sweet harmony of परिपयीअ पयीय and पामीअ कामीय altogether disappears in his emendations परिपयी पयी and पामा कामी. The profuse use of the pleonastic and expletive अ and य at the end of the odd quarters gives a sweet lilt to the poem. DHRUVA has done away with these expletives car-

¹³ As a matter of fact the word फगु is itself an evolve of फाल्गुन.

ing little in so doing for Old Gujarati phonology. Consequently the peculiar rhyme scheme of the poem with its internal rhyme chain in which the last foot of the first quarter rhymes with the first foot of the second quarter has suffered considerably.

It is not possible to argue that these emendations were necessitated by the fact that there was only a single MS for them and that too was full of errors for these emendations are by no means confined to the first six verses. They abound even in the body of the poem. They leave no doubt therefore that DHURVA modified the readings even against the combined evidence of both of his MSS.¹

A few verses of the scroll have been preserved with the facsimiles of the illustrations given by DHURVA in *Pracina Gurjara Kavya* and by Mr N C MEHTA in his *Studies in Indian Painting*. Let us compare verses from the scroll and the corresponding verses from the B MS with those in DHURVA's text and see to what extent he has modified the original readings.

Text in the scroll as given below the illustrations	Corresponding text in the B MS	DHURVA'S text
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(1)

¹ दिखु कपूरची वासरे वासि बली सर एउ ।	¹ दिखु कपूरची वासिरे वासि बली खु एउ ।	¹ दिखु कपूरची वासिरे, वासि रे सर एउ,
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¹ Verse below the illustration facing p. 19 of *Pracina Gurjara Kavya* edited by DHURVA. Also cf. Plate 7 facing p. 26 of *Studies in Indian Painting* N. C. MEHTA.

² B MS (No. 88 of A. 1883-84 in Bhandarkar Institute Catalogue) folio 5b ll. 5-6.

³ *Pracina Gurjara Kavya* ■ 19 *Haja Malanmad Smaraka Grantha* ■ 201.

Text in the scroll as given below the illustrations	Corresponding text in the B MS	DHRUVAS text
सोवनचाच निरुपम रुपम पाखुडा वेड ॥ ४९	सोवनचाच निरुपम रुपम पाखुडी वेड ॥ ४९	सावनचाच निरुपम रुपम पाखुडी वेड ४९

(11)

¹⁷ हरिण हरावइ जोतीअ मोतीअना शरि जाल । रगि निरुपम अधर रे अधर निशा परवाल ॥ ६२	¹⁸ हरिण हरावइ जोतीय मोतीयना शरि जाल । अगि निरुपम अधर रे अधर चित्स्या परिवाल ॥ ६२	¹⁹ हरिण हरावइ जोती, मोतीना शिर जाल रगि निरुपम अधर जि, अधर जिच्या परवाल ६२
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(111)

सीमंत सींदूरिहिं पूरीड पूराड मोतीअ चग । राखडी जडीअ कि माणिकि जाणिकि फणिमणि चग ॥ ६०	सीस सींदूरिहिं पूरीड पूरीयु मोतीअ चगु । राखडी जडीअ कि माणिकि जाणिकि फणिमणि चगु ॥ ५९	सीमन्त सींदुरि डुरिड, पूरीड मोती सुरा राखडी जडी माणिकि जाणिकि फणिमणि चहु ५९
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(17)

शकुन विचारी सभाविआ आविआ सींह बालभ । निशि भरि निज प्रीय निरपीय हरपीअ दिइ परिरंभ ॥ ५०	शकुन विचारि सभावीया आवीया सींह बालभ । निहा भरि निज प्रीअ निरपीअ हरपीअ दिइ परिरंभ ॥ ५०	शकुन विचारि सभाविआ आविआ तिहा बालम्भ निशि भरि निज प्रीय निरखी हरखा दिइ परिरंभ ५०
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¹⁷ The verse given below the illustration facing p 21 in *Pracina Gufjara Kavya* Verses 60 and 62 are reproduced in Plate 6 facing p 17 of the *Studies in Indian Painting* and verses 49 and 50 are reproduced in Plate 7 facing p 26 of the same work.

¹⁸ B MS folio 6b ll 10 11

¹⁹ *Pracina Gufjara Kavya* p 21 *Hajj Mahammad Memorial* Volume p 204

In (i) DHIRUVA has changed વાસિ વલી to વાસિરે, apparently to rhyme it with the foregoing વાસિ રે of the first quarter. The meaning naturally suffers, as the expletive રે does not bring out the meaning of વલી (once again). For a similar reason he has altered in (ii) અથર રે to અથર જિ, though જિ, (Sk एव, Ap जि) as a particle of emphasis is entirely out of place here. Perhaps he considers જિ as an expletive just like the Modern Gujarati *padapuraka* જી. But જિ has never been used as an expletive anywhere in the *Vasanta Vilasa*. Next in (iii) he has changed પૂરિડ to ઘુરિડ and ચગ to સુરગ. At both the places the emendation is unnecessary as the original readings yield a perfectly satisfactory meaning. In (iv) he has also changed જોતાઝ and મોતીઝના to જોતી and મોતીના, thereby affecting the phonetic form of the words. At places he has also tampered with the morphological form of the words. For instance in (v) he has changed the instrumental singular inflection સીંદૂરિહ and the passive or connective participle જડીઝ, to સીંદૂરિ and જડી, which are both comparatively later forms. In all such cases the metrical form too has suffered as these changes reduce the Mora quantity (*matramana*) of the verse and mar the sweetness of the rhythm.

This brief examination is sufficient to show how unwarranted DHIRUVA's textual emendations are, how the phonological and morphological structure of the language suffers by all these emendations and how therefore his text fails to be an authentic text representing faithfully the contemporary form of the OVR language which is of paramount importance in such an old poem as *Vasanta Vilasa*.

An authentic edition of the *Vasanta Vilasa*²⁰ was therefore

²⁰ Mr Sarabhai NAWAB'S article containing the text and notes

a *desideratum*, and to this end the present editor bent his energies and tried to collect the available MSS of the poem. The illustrated scroll was of course not available for it has been taken out of India and at present lies with the Freer Gallery of Art Washington U S A. But two other MSS were found in the collection of the Bhandarkar Oriental Institute Poona. One of these MSS as we have seen above was utilized by DHRUVA. The other MS is important inasmuch as it has not been utilized so far for purposes of collation. A third MS also entitled *Vasanta Vilasa* was found in the MS collection of the Bhandarkar Institute. It is a phagu poem composed by one Soni Ram and its chief interest lies in the opportunity which it offers of a comparison with our *V V*.

3 Manuscripts used for the Present Edition

We shall now describe the MSS of the *Vasanta Vilasa* starting with the MS on which the present text is mainly based.

Of the two MSS of *V V* (i.e. *Vasanta Vilasa*) available to me one which I have named the B MS was already seen and utilised by DHRUVA but the other one which we shall call the A MS has not been examined by any Gujarati scholar so far. It gives an almost perfect text and the text of the present edition is principally based upon it. It is in the form of a pothu²¹ and consists of 7 folios each 9½ long.

on *V V* published in *Sree Jaina Satyaprakasa* Magha v.s. 1993 is a mere reprint of DHRUVA's text and notes and therefore hardly deserves in the present connection anything more than this bare reference.

²¹ It bears the No. 357 of 1895-98 in the Catalogue of the Bhandarkar Institute Poona.

and 3½ broad. In every folio there are 12 to 14 lines²² and each line contains 42 to 49 letter. The number of letters per line in the Sanskrit verses is less owing to the frequency of compound letters in Sanskrit.

Six letter spaces have been left blank in lines 6 to 8 and in some pages upto the 9th line so as to form a square *śaṣṭika*. There is a round hole in every square. On both sides of the writing there is a double line marking a margin slightly less than ¼ broad. The script is Jaina Devanagari with its usual *paṇḍimatra* (inverted or side *matra*). It is in a well preserved condition; its paper is thicker and better than that of the B MS. It is very clear and almost free from any linguistic or scribal errors. Corrections in this MS are comparatively few.

In correcting a wrong letter the headline of the letter is deleted and the correct letter is written in small hand generally just above the deleted letter but sometimes below it if there is no space above. If there are many letters to be corrected a dotted line is drawn round the deleted portion. There are hardly any marginal corrections or additions. In this MS the OVR verse precedes the corresponding Sanskrit or Prakrit verse and the serial number of the verse is written once only²³ after the Sanskrit or Prakrit verse. The serial number of the verse is coloured red to make it more prominent.

²² There are 14 lines on 5 folio sides, 13 ll on 5 other sides, 15 ll on 1 side and 16 ll on one side. The last side (7b) on which the work completes contains 7 ll only.

²³ In the first two stanzas the serial number is given twice—once after the OVR verse and again after the Sk or Pr verse. Of course the serial number is the same for both the OVR and the corresponding Sk or Pr verses.

The general correctness of the MS is matched by the beauty of its calligraphy. The *mingalacarana* of the MS is ए ६० ॥ नमो गणेशाय ॥ and the colophon reads इति श्री वसतविलास पाशु समाप्त ॥ छ ॥ This MS gives no clue either to the authorship or to the date of composition or even to the date of copying. Yet this MS is likely to have been copied between v s 1600 and v s 1650. A facsimile of the first page of this MS is given in this edition.

The other MS—the B MS²⁴—consists of 8 folios. Each folio is about 9½ long and 3½ broad. There are 11 lines on every page and about 46 to 48 letters in every line²⁵. The poem concludes on folio 8a which has only 8 lines. Like the A MS here too on every page some space is left blank in the middle from the fourth line to the eighth forming a *suas tika*²⁶. On each side of the writing there are two vertical double lines leaving a margin of ½.

The script is Jaina Devanagari with its characteristic *padi* *matra*. This MS is very old and worm eaten, its edge have crumbled away and insects have bored holes in the middle though the writing does not appear to have suffered much on that account. There are too many scribal errors in this MS and in innumerable places the language is incorrect. All this rendered the MS unreliable for basing the text of

²⁴ It bears No 88 of A 1883 84 in the Catalogue of the Bhandarkar Oriental Institute Poona.

²⁵ Some lines consist of only 43 letters while some others have as many as 53. On an average however there are 46 to 48 letters in each line.

²⁶ 2 letter spaces in the fourth line 4 in the fifth line 6 in the sixth line 4 in the seventh and 2 in the eighth line are left blank thus forming a *swastika* which is a general characteristic of the Jaina manuscripts.

this edition upon it though it has been fully utilized for comparison and its variant readings have been incorporated here by way of foot notes. The MS however appears to be as old as or perhaps older than the A MS though its language does not betray an earlier stage of language in comparison to that preserved in the latter MS.

The method of correction in the B MS will now be briefly outlined. When only separate letters are corrected the head line is deleted with a couple of fine vertical lines and the correct letter is written above. At some places the head line of the wrong letter is not marked at all.

When additions are to be made in a line two addition marks \times (*Kakapada*) are made one above and the other below the place of the letter or word to be added and the addition is made in the upper margin if the place of the letter or word is somewhere higher up on the page, between two crosses and the number of the line from above is written along side. Similarly if a word is to be added somewhere in the last few lines it is added in the lower margin between crosses and the number of the line counting from below is indicated there. For instance, in the upper margin of folio 7b \times तालीय \times ३ is written which indicates that in the third line from above the word is to be added at the place indicated by the addition mark. In the lower margin of the same page is written सि १ which means that सि has to be added in the first line from the bottom.

The calligraphy of the MS is good though at times it makes hardly any distinction between म and स, and च and व.

In this MS the OWR verse is given first and bears the serial number then follows the corresponding Sanskrit or Prakrit verse bearing the same number as the preceding OWR verse.

This MS begins with ए ई ० । र्त्तं नमो विष्णवर्षीकुटाराय ॥ श्री गुणेशाय नमः ॥ and gives as the colophon इति श्री वसन्तविलास समाप्त ॥ ॥ श्री ॥ छ ॥ The colophon does not give either the author's name or the date of composition. As indicated above it was this MS which DHURVA used for the first six stanzas of his text. As this MS is full of scribal and linguistic errors and its language does not appear to be older than that of the A MS I have accepted the A MS as my principal MS for the preparation of the text. All the readings of the B MS have however been given in the foot notes. A facsimile of the first page of this MS too is given in this edition.

The third MS also entitled *Vasanta Vilasa* is a different work altogether. It is an ōṃ phagu composed by one Soni Ram²⁷. The poem is undated though its linguistic form points to vs 1700 *circa* as the probable date of its composition. As a comparison of this phagu with the *Vasanta Vilasa* should be interesting its text has been reproduced in Appendix III.

4 The Present Edition Text and Notes

The present edition is prepared from the MS material described above. I have been throughout faithful to the original text of the A MS. Only in a couple of places (in verses 42 and 62), where the text of the A MS appeared to be positively defective and failed to yield any meaning there was no alternative but to accept the corresponding readings of the B MS. Otherwise I have not deviated from the original text of the A MS at all. Even the redundant

²⁷ It bears No 1546 of 1891-95 in the Catalogue of the Bhandarkar Institute.

anuvāras have been retained in the present text so that the contemporary phonology and orthography may be represented faithfully. The present edition can thus claim to have preserved the contemporary form of the OVR language. The B MS has been useful only as recording several interesting variants. The present text thus is not eclectic, it is reconstructed principally from one MS, which is much more reliable than the other one and has also preserved an equally old form of the OVR.

I have also collected the variants in DHIRUVA's text in Appendix I so that students of Old Gujarātī can have an idea of the text of the scroll on which DHIRUVA's text was based.

Vasanta Vilasa is an Old Gujarātī poem and therefore any edition of it, if at all it is to be widely useful, must be accompanied by sufficient explanatory and philological notes, which elucidate the text and introduce the student into the philological intricacies of Old Gujarātī. Aware of this necessity, DHIRUVA did indeed append notes to his first edition of V V but they are scrappy and inadequate, and in a few places his derivations are incorrect (cf. verses 25, 48, 69, 83). Sometimes his interpretations of words into which he is betrayed by false analogy with modern Gujarātī words are hardly acceptable e.g. तोरी, verse 39; ताघडी, 46; कागलउ कुलतउ, 47; जि तमाहि, 56; वल्ल, 83. Wherever necessary, I have pointed out in the present notes instances of his unsatisfactory interpretations along with his own text.

The aim of the notes in the present edition is rather ambitious—to supplement, and where necessary, supplant DHIRUVA's notes by means of thorough philological and

critical annotations. Every important word has been dealt with—etymologically morphologically critically as required. All important verses are translated freely or literally—and this with a view to make the edition as useful as possible to University students. In order to facilitate ready reference a morphological index (Index A) and an index of important derivations (Index B) are appended to the present text.

5 The Author

None of the MSS of the *Vasanta Vilasa* furnishes any clue whatsoever regarding its authorship. Left as we are then only with the text of the poem we can only draw inferential conclusions from the nature of its contents. D. M. K. H. DHRUVA infers that the author must have been a Brahmanical (i.e. a non Jain) writer who delights in the joys of life. DHRUVA describes him thus:

“આ શૂદ્રારી કાવ્યનો કર્તા અધારપછેડો ઓઢી અગોચર રાણો છે, તેથી તેની જાતભાત વિશે કલ્પના કરવી જોરમમ્ભરેલી છે, તથાપિ યસતવિલાસમાં કડીએ કડીએ જે જીવનનો ઉત્હાસ કમરાઈ જાય છે તે ઉપરથી અટકઠ ધાય છે, કે તે કવિ સસારથી કટાઢેલો વિરાગી નહિ, પણ વિશ્વના વૈભવમા પરિપૂર્ણ રસ લેનારો રાગી પુરુષ હશે. વસતના વર્ણનનૂ કામ્ય હોવા છતાં તેને એને ફગ્યુ સજા આપી નથી, ત્યમવઢી સમગ્ર કાવ્યમા કોઈ પણ સ્થલે જૈન ધર્મનો સુવાસ સ્ફુરતો ઓવામા આવતો નથી, તેથી એ જૈનેતર એટલે વૈદિક કવિ હોય.”

—*Pracina Gurjara Kavya* Introduction pp 14 15

Mr N. C. MEHTA commenting on the pictures of the *Vasanta Vilasa* says: The pictures of *Vasanta Vilasa* have nothing to do with Jainism or any distinctive traditions of Jain aesthetics. In fact the dramatic personae of the poem are all Hindus, as is evident from the marks (i.e.

Vaishnavite tilak) on their forehead ²⁸ About the author he remarks "It appears that Ācārya Ratnagara was merely the copyist and not the author of this lyrical poem. It is possible however that he furnished the illustrations."²⁹

Now the fact that Ācārya Ratnagara is a Jain writer who copied the illustrated MS found it necessary to portray the dramatic personae of his pictures as Vaiṣṇavas is very significant and suggests that Ratnagara was aware of the Brahmanical (i.e. non Jain) authorship of the poem.

Latterly however this question appears to have aroused renewed interest among the students of the poem and attempts have been made to ascertain the identity of the author on what is believed to be a probative evidence. Mr Sarabhai NAWAB has in an article in the *Forbes Gujarati Quarterly*³⁰ put forward the view that Ācārya Ratnagara, the copyist of the illustrated scroll was himself the author of the poem. Mr MUNSHI on the other hand holds the view³¹ that *Vasanta Vilasa* was composed by a Jain Sadhu Nataraj by name who has written another phagu poem in v.s. 1495. This Nataraj was a disciple of Kirtimeru.

Let us first examine Mr NAWAB's view that the author of the *Vasanta Vilasa* was a Jain. He is unable to advance any positive arguments in favour of his hypothesis but tries to disprove the evidence DHRUVA has marshalled in

²⁸ *Studies in Indian Painting* N. C. MEHTA 1926 p. 21

²⁹ *Ibid* p. 16

³⁰ *Forbes Gujarati Quarterly* Vol. I, No. 4 Jan-March 1937
Vide Mr NAWAB's article on *Vasanta Vilasa*

³¹ *Forbes Gujarati Quarterly* Vol. I No. 4 Vide Mr H. M. MUNSHI'S article on नरसिंहयुगना कविओ

favour of the Brahmanical authorship of the poem Mr NAWAB's arguments are

(1) There are several erotic works in Jaina literature also like the *Dholamaravanini Katha* and *Madhavanala Kamakundola Copas* of Kuśalalabha and the *Pancaśika* of Bihana. It is therefore unsafe to consider the author of the *Vasanta Vilasa* to be Brahmanical (non Jaina) merely on the basis of the erotic nature of the work

(2) While it is true that the poet has not given to the *Vasanta Vilasa* the name phagu which is the usual epithet of the Jaina spring poems this fact alone is not enough to prove that the author was of Brahmanical persuasion

(3) Just as there is nothing in the atmosphere of the poem to suggest that the author was a Jaina so there is no internal evidence in favour of its Brahmanical authorship either

(4) The Jaina sadhu Ratnamandiragan has quoted the 78th verse of the *Vasanta Vilasa* and acknowledged it as वसन्तविलासेऽपि, which indicates that the author of the latter also must be a Jaina

(5) The script of the poem is Jaina Devanagari which also supports the hypothesis of Jaina authorship and indicates the popularity of the poem among the Jains

(6) The colophon of the illustrated scroll gives the date of copying in the following terms "सुवत् १५०८ वर्षे महामातृव्य मादपद शुदि ५ शुभौ" Among the Jains मादपद शुदि पञ्चमा is even today known as महामातृन्दवनमी

From all this Mr NAWAB concludes that the writer of *Vasanta Vilasa* was a Jaina. He goes even further and

infers that Acarya Ratnagara was the author of this poem²²

Now let us examine *seriatim* these arguments which are *prima facie* plausible enough

(1) It appears that Mr NAWAB has misunderstood DHRUVA's argument. DHRUVA only says that this poem breathes an atmosphere of the love of this world which suggests that its author must have been some one with a sense of intense delight in the enjoyment of the good things of life here. This is only a general description of the mood of the author and not an argument in support of the Brahmanical authorship of the work. At best this argument is inconclusive.

(2) DHRUVA certainly made capital of the fact that neither of the two MSS available to him was the poem given the title *phagu* and concluded that the absence of the title *phagu* which he considered to be the exclusive denomination of the Jaina spring poems, showed that V V was a non Jaina composition.

For us however the question in so far as it turns upon the non mention of the poem as a *phagu* is set at rest by the evidence of our MS A. The colophon in this MS describes the poem as a *phagu*. But this can hardly decide the Jaina or non Jaina character of its author. For the *phagu* was a popular form of poetry which was availed of

²² Vide *Forbes Gujarat Quarterly* Vol I No 4 Sarabhai NAWAB's article on *Lasanta Vilasa*. He says there on p 446

આ વર્ષો ઉપલબ્ધ સાધનો ઉપરથી મારી માન્યતા ધરી છે કે આ કાવ્યના લેખક આચાર્ય રતનાગર પાત્રજ આ કાવ્યના બનાવનાર હોવા જ રહ્યો.
As we have seen above this poem is credited by scholars to Mr N C MEHTA

both by Jaina and non Jaina poets for their own purposes. The important element in the argument however is—and this takes us to the next point—

(3) The non Jaina atmosphere of the poem. It is entirely free from any trace of Jaina influence. Unlike the *Vemnatlaphagu* of Raja ekhara Suri and the *Siri Thulibhaddaphagu* and other Jaina phagus the *Vasanta Vilasa* does not describe any Jaina *tirthankaras* or other great figures in Jaina mythology. Even in the *mangalacarana* there is no reference to the Jaina *siddhas* or *arhats* or *tirthankaras*. on the contrary the poet pays homage to the Brahmanical deities like Sarasvati and Ganapati (according to the *mangalacarana* of both the A and the B mss). This is a strong proof of the Brahmanical authorship of the poem.

Moreover in the Sanskrit verses of the *Vasanta Vilasa* the author has quoted freely from the *Naiṣadhiyacarita* *Sisupalavadha* *Kumarasaṁbhava* *Sakuntala* and the *Amaruṭataka* (Vide Appendix II)—all of them Brahmanical works while there is not a single reference to any Jaina work. This emphatically suggests that the author had little contact with Jainism and was not familiar with Jaina works.²³

(4) The quotation of Ratnamandiraganī says nothing about the author. The argument that the *Vasanta Vilasa* should have been composed by a Jaina merely because it

²³ There are poems in Jaina literature corresponding to the मन्दन, the कुमारसंभव the नैषधीयचरित and other Brahmanical works. The author of the *Vasanta Vilasa* would certainly have quoted from these Jaina poems if he was familiar with them as a Jaina scholar ought to be.

is quoted by a Jaina writer is fallacious. There are several quotations from Brahmanical sources in Jaina works like the *Kavyanūṣaṇa* of Hemacandra and yet no one will dispute the authorship of these Brahmanical works just because they happen to be quoted by a Jaina scholar.

(-5) The mere fact that the MSS came from Jaina Bhaṇḍaras and that their script is Jaina Devanagari is not enough to justify the conclusion that the author is a Jaina. I have with me two MSS of the *Kahnadade Prabandha* which come from Jaina Bhaṇḍaras and are written in Jaina Devanagari by Jaina scribes. It would certainly be rash to conclude from this fact alone that the *Kahnadade Prabandha* is a Jaina composition.

(-6) It may be true that among the Jainas the भाद्रपद शुद्धि पञ्चमी is known as महामाहृत्य पञ्चमी. But it should be noted that this reference occurs in the copyist's colophon only and not in the body of the poem. Moreover महामाहृत्य is an adjunct of भाद्रपद, and among the Brahmins every religious ceremony commences with the *sankalpa* अत्राय महा माहृत्यकलत्रदे मासोत्तमे मासे etc. Hence this reference too is not a distinctively Jaina characteristic.

From these arguments it will be clearly seen that if the case for a non-Jaina authorship is not strong that for a Jaina authorship is scarcely stronger. The balance of probabilities however remains for a non-Jaina authorship. For it is significant that there is absolutely no trace of Jaina influence either in the *mangalacārana* or in the body of the poem or even in the colophon. Had the author been a Jaina poet Ratnamandiragani would most probably have mentioned his name in the quotation in the *Upadesa tarangini*. The omission of his name by Ratnamandiragani as the author of the work alluded to either accidental

or deliberate, shows that the author, though a distinguished poet, did not count in the tradition of Jaina poetry

The Jaina scholars have been very scrupulous in mentioning their *gaccha*, *gacchādhirāja* and the *gurupranāhika*, along with the place and date of copying in the works written or copied by them. In the oldest MS of the *Kahnaḍade Prabandha* all these details are given in the colophon.

It is certain that Ratnāgara is not the author of this work. The language of the poem belongs definitely to the earlier half of the fifteenth century v.s., as will be shown in another section. Ācārya Ratnagara,³⁴ who flourished in 1508 v.s., cannot, therefore, be accepted as its author. Mr NAWAB has not taken into account the fact that in the old MSS the writer is usually indicated by the use of words like रचिड (composed), or गायड (sung), while the phrase लिखित merely indicates copying. Here Ratnāgara is merely the लेखक, the copyist, and not the writer of the poem. That explains the absence of his name from the colophons of both the A and the B MSS.

We shall now turn to Mr MUSHK's view that a Jaina sādhu Natarṣi, the author of the *Phāgu* of v.s. 1495, also

³⁴ One Ratnakara Suri is known to have written *Adinatha Janmabhīṣeka* in v.s. 1513 (Vide *Jaina Gurjara Kavio* Mohanlal D. DESAI Vol I, p. 41). The colophon in the scroll states that Ācārya Ratnāgara copied *Vasanta Vilasa* at the request of Candrapāl the son of Depāl. Ratnakara Suri's *Adinatha Janmabhīṣeka* is included within the *Snāttrapuja* of Depāl (v.s. 1500-1522), which is very suggestive. Ratnakara Suri's own handwriting has been preserved in the MS copy of the poems of Kīrtimeru. All these facts lead us to conclude that Ācārya Ratnagara and Ratnakara Suri are very probably identical.

composed *Vasanta Vilasa* anonymously. This *Phagu* too makes no mention of the author. Towards the conclusion of this *Phagu* occurs the following verse which led Mr MUNSHI to think that Nataraj was the author of the poem

पौराणे कीर्तितो देव त्वमेव भुवनाविप ।

नतर्पि श्रीजगद्भवन्दो ज्ञानी ध्यानी गुणी कवि ॥

Here the phrase नतर्पि is a sort of a general description of the hero. It means he is respected by the Rsis. Evidently नतर्पि here is not a proper noun and therefore it cannot be interpreted as the name of the author as Mr MUNSHI does.

We shall now examine the other part of Mr MUNSHI's contention that this *Phagu* and the pre-ent *Vasanta Vilasa* have been composed by the same author. Mr MUNSHI is led to this conclusion by certain points of resemblance between the *Phagu* of vs 1495 and the *Vasanta Vilasa*. The *Phagu* describes the spring sports of Kṛṣṇa and his consorts. Mr MUNSHI has compared as shown below several verses of *Vasanta Vilasa* with similar verses of the *Phagu* in order to bring out the resemblance between the two works.

Verses from
Vasanta Vilasa

Corresponding verses from
the *Phagu*

पहिलउ सरसति धरनिखु
रचिखु वस्तविलखु । १
पथिकमयकर केतु कि । ३६
कपड विरहिणिताधु । ३७
विधुर वियोगिनी धूजइ
कूजइ मयणनिशोर । २६

पहिलउ पणमेसु सरसति
सरस ति कवितविलास ।
पथिय जणमण कपए
विरहिणी हिइ हिइ धूजए ।
कूजए मुज पिय अग ।

Verses from <i>Vasanta Vilasa</i>	Corresponding verses from the <i>Phag</i>
दह रिसि पलरई परेमल निरमल म्या रिसि अत । २	रिसि रिसि पूनि वाराइ -इ बहुत सुगंधि ।
केसुयकला अति बाजुडी बाजुडी मयचा जाति ।	कन्दरजुति अति बाजुडी बाजुडी मयचयो जाति ।
विरहिनिना इति कालि न कालिज बाजइ ताति ॥ ३४	युपतिचेता चोरक चोरकमन वराति ॥

These are the points of resemblance between *Vasanta Vilasa* and the *Phag*. The resemblance is not very striking and it is risky to postulate a common authorship merely on this data. *Vasanta Vilasa* was a very well known and popular poem in that age. Ratnamandiragani has quoted from it. Can it not therefore with equal justice be suggested that the author of the *Phag* of v.s. 1495 drew copiously on the *Vasanta Vilasa* in composing his poem? Moreover the language of the *Vasanta Vilasa* does not belong to v.s. 1500. Its philological characteristics point to a date decidedly earlier somewhere between v.s. 1100 to 1425 as we shall see in the next section.

Nataraj or Nayaraj beside is a name unknown in the history of Jaina literature. One Niyayasundara Upādhyaya is known to have flourished in v.s. 1516. He wrote the *Vidyavilasasāndendra Caupai*⁸⁵. Another Natarajgani is known to have composed *Rāma Sila Pāsa* in 1619⁸⁶. But no author of the name Nataraj or Nayaraj is known to the Jaina literature of this period. Moreover as we have shown above the word Nataraj which Mr. MUNSHI thinks is a

⁸⁵ Vide *Jaina Gurjara Kavita* Vol. I p. 51

⁸⁶ Ibid. p. 290

proper noun, and the author's name, is only an adjective qualifying generally the hero of the *Phāgu*

Who, then, is the author of this poem? It is difficult to say anything with certainty about his person, religion, caste, or place of residence. Some conjectures of a general character can, however be made on the strength of internal evidence. For reasons already stated, it is clear that the author was not a Jaina but probably belonged to one of the Brahmanical sects. He must also have been a profound scholar of Sanskrit literature, for his work shows remarkable familiarity with great Brāhmanical epics and dramas like the *Naiṣadhiyacanta* the *Śiśupālavadha*, the *Kumāra-sambhava*, the *Amaruśataka*, the *Śākuntala* and Prakṛit works like *Karpūramaijanī*.³⁷ He is very fond of *subhāṣitas* of which a good number is quoted in the poem. The author's reputation as a poet of distinction, and the popularity of his *phāgu*, must have been firmly established by the beginning of the 16th century. It is for this reason probably that Ratnamandiraganī thought it unnecessary to mention the author's name in the quotation given from the *Vasanta Vilāsa* just as we often omit the name of the author when alluding to such great poems like the *Kumāra-sambhava* the *Raghuvamśa*, or the *Kīratārjuniya*.

The poet has scattered so many Sanskrit *subhāṣitas* in the work. As a matter of fact every OUR verse is followed by a corresponding Sanskrit verse, which has, in many cases inspired the Gujarātī verse. This is not an occurrence at random, it is a deliberate scheme designed by the author to serve a definite purpose.

It is rather surprising that the poet has not mentioned his

³⁷ Vide Appendix. II

name or the date of composition in the concluding portion of the poem. Did he leave the work incomplete, the concluding portion having been added by some later poet?³⁸ It is difficult to answer this question conclusively, particularly because there is little variation in the OWR verses in the two available MSS.

The last stanza reads as धनु धनु से गुणवत, वसतविलासु जि गाह. Did the poet intend to suggest his name by the word गुणवत?

6 The Date of Composition

What can be the date of composition of this work? Here again the poem itself furnishes no evidence. The colophon of DHRUVA's illustrated scroll (copied, v s 1508)³⁹ and the allusion in *Upadesatarangini* of Ratnamandiragani⁴⁰ help us in fixing the lower limit at 1508 v s.

³⁸ From the 72nd verse the poem suddenly starts deteriorating. In the verses that follow the meaning becomes obscure and the beauty of the music and the charm of the *alamkaras* practically disappear. The Sanskrit verses also become scarce after the 72nd verse. However it is difficult to establish a dual authorship of the work (considering verses 72 to 81 as composed by a later writer) merely on this data though I consider such a probability to be quite likely.

³⁹ The colophon in DHRUVA's illustrated scroll runs thus

⁴⁰ भ्रामन्पदिक्रमाकसमयातानसवत् १५०८ वर्षे महामागल्य भाद्रपद शुद्धि ५ गुरौ
भाचार्य रत्नागरेण लिखितोऽयं वमतविराम ।”

—*Prācīna Gurjara Kavya* Introduction p 12

⁴⁰ Vide *Upadesatarangini* of Ratnamandiraganī published in the pothi form by Yasovijaya Granthamala Benares in 1911.

Upadesatarangini gives the following allusion from the *Vasanta Vilasa*

“जातीचम्पकादयः सुकृशाः विकल्प्तेन न विश्वाह्लादकाः, यतः
चम्पकः गुणवानपि अमरे निष्कल्प्तेन परित्यज्यते ।

वसन्त निन्ही with Apabhramsa. These characteristics indicate that *Vasanta Vilasa* is considerably earlier in date than the *Kahnaḍade Prabandha*⁴² and somewhat prior to the *Mugdhaśāradha* also. We shall try to establish this view by ample evidence of earlier contemporary and later specimens of OWR which will help us in fixing the age of *Vasanta Vilasa* with a fair degree of certainty. Let us first take some verses at random from the *Vasanta Vilasa* itself so as to illustrate its prominent philological characteristics.

पहिलउ सरसति अरचिसु रचिसु वसतविग्रसु ।
 वीणु धरइ करि दाहिणि बाहणि हसुलउ जासु ॥ १
 नयर निरुपसु ते वनु पीवनु तणउ युवान । १४
 कामुकजनमनजीवनु ती वनु नगर सुरग ।
 रासु करइ अबभगिहि रंगिहि राउ अनगु ॥ १६
 वनि विरचइ श्रीमदनु चदनु चदचउ मोतु । १८
 सकलकल तुय निशकर दया कर सयारि सतापु । ४०
 वीणि भणउ कि मुनगसु जगसु मदनकृपाण । ५८

These verses do not of course exhaust the important morphological characters. Now inflections like अरचिसु रचिसु (future 1st pers sing.) and अबभगिहि रंगिहि (instrumental sing.) and the dative genitive suffix कर⁴³, have a suffi-

⁴² In *Vasanta Vilasa* the final compound vowels अइ-अउ are preserved in act while in *Kahnaḍade Prabandha* the अइ and अउ contract into ए and उ at several places. This indicates that the language of the *Vasanta Vilasa* is anterior to that of the *Kahnaḍade Prabandha* (1512 vs) by at least half a century. Similarly the prevalence of चउ, रहइ and ह (genitive and dative suffixes) points to a date earlier than vs 1500.

⁴³ This कर suffix is found to prevail in the Eastern dialects of the Middle Indo-Aryan. It is seldom found in the OWR. There are several instances of the use of कर suffix in the

cient bearing on the question of the probable date of the work. The phonology of these stanzas picked up at random reveals that the final *उ* (evolute of the Ap *उ* ending of nom and acc sing) is preserved intact in most cases. Let us examine the following specimens of earlier and later OVR applying these phonological and morphological tests to them so as to find out which of these dated specimens comes very close to the language of the *Vasanta Vilasa*. Then we shall try to assign a date to *Vasanta Vilasa* on the basis of the dated specimen having almost identical philological characteristics.

Let us first examine the following prose specimen from *Aradhana* copied on *ladapatra* and dated vs 1330⁴⁴

ज्ञानाचारि पुस्तकपुस्तिकासप्तसप्तुष्टिपाटीपणाकबलीकृतरीठवणीपाठादोरी
प्रवृत्तिज्ञानोपकरणअवज्ञा, अगालिपटन अतिचार विपरीतकथनु उसूयप्रहण
अभद्रधानप्रवृत्तिउ आलोयहु। दशनाचारि देवद्रव्यु भक्षितु उपेक्षितु प्रज्ञाहीनत्यु
जिनभुवनआशातना अधोयति देवपूजा गुरुद्रव्यग्रहण गुरुनिंदा द्रव्यलिगिएसउ
ससर्गु विद्यआशातना स्थापनाचायआशातना शक्ता आर्काक्षा विचिनिक्ता
मिथ्यादृष्टिप्रससा मिथ्यादृष्टिपरिचउ ए पाच अतिचार आलोयउ ।

(आराधना—स १३३०)

In this passage the prevalence of the final *उ* of nouns in nominative and accusative singular is striking and inflections like आलोयहु betray the lingering influence of Apabhramsa

Uktiyaktiprakarana of Damodara edited by MUNI Sree Jina vijayaji ८६ क करे कर = वस्य गृहे वा बरे पदिम = वस्य गृहे पश्यने (p 27). This *कर* suffix has contracted into the *रो-री-र* to the Marwadi. In the opinion of MUNI Sree Jinavijayaji this *कर* suffix prevailed in the Eastern dialects about the 14th century १९

⁴⁴ *Gacchad's Oriental Series No VIII—Pracina Gurjara Kavya Sangraha* p 86

We shall next examine the following prose passage from *Aticāra*, also copied on *tāḍapatra*, and dated v.s. 1269.⁴⁵

ज्ञानाचारि कालवेला पढिउ गुणित विनयहीनु बहुमानहीनु उपधानहीनु
गुणनिन्दु अनेरीकन्हइ पढिउ अनेरउ कहिउ । ... मृषावादि सहसातकारि
आलु अम्याख्यानु दीघउ, रहस्यमन्त्रभेदु कीघइ [कीघउ?], मृषोपदेसु
दीघउ, कुडउ सेखु लिखिउ त्रिविधि त्रिविधि मिच्छ मि दुक्कड ।

(अतिचार - सं. १३६९)

Even in this specimen the final उ of nouns in the nominative and accusative singular persists; its change to इ is still to come.

We shall take the next passage from *Samyaktva Kathānaka* of Taruṇaprabhā Sūri, dated v.s. 1411.⁴⁶

समस्त गुणरहद आविर्भावकु श्रीनरवर्मे महाराज कथानकु लिखियइ ।
ईही जि जवूद्रीप माहि भरतक्षेत्र माहि मगध नामि जनपदु छइ । तिहां विजय-
वती नामि नगरी, तिहां नरवर्मु नामि राजा, रतिमुंदरी नामि गढ महादेवी
हूती । हरिदत्त नामि पुत्रु हंतउ । मतिसागरादिकु अनेकि महामात्य हूता ।
अनेरइ दिवसि राजेंद्र आगइ समा माहि धर्मविचार विपइ आलापु नीपनउ ।
तत्र एकि कहिउ धर्मु काक्षिण्यौदार्यादिकु गुणइ करी हुयइ । तथा परोप-
कारइतउ लोक विरुद्ध त्यागइतउ पुणि धर्मु हुयइ । बीजइ कहिउ वेदोक्तु
अमिहोत्रादिकु धर्मु । श्रीजइ कहिउ बुलक्रमगतु धर्मु ।

(सम्यक्त्व कथानक-सं. १४११)

It should be noted that in this passage the final उ of nouns is generally preserved, and that the dative and genitive suffixes रहइ and इ are common.

The same characteristics are also in evidence in the

⁴⁵ *Prācīna Gurjara Kāvya Saṅgraha*, G O S No XIII, pp 91, 92

⁴⁶ *Prācīna Gujarātī Gadṛasandarbha*, edited by MUNI Śree Jinavijayaṣaṣi, p 1

Gautama Rāsa of v s 1412 as will be seen from the following quotation⁴⁷ :

देवे समवसरणु तर्हि कीजई ।
जिणि दीठई मिप्पामनि गीजई ।
त्रिभुवनगुरु गिहासणि बट्ठउ ।
तनखणि मोह दिगंति पयट्ठउ ॥ ९

सहमरिण जिम वीरजिणु पेरवि रूप विहाल ।
एहु अचभमु समरए साचउं अह ईदियालु ॥ १८
वरण वाजु आयास करे ।
ग्रह उट्ठी गोयमु समरीजइ ।
वाजु समग्र तखणि सीतई ।
नवनिहि मिस्यइ तांह परे ॥ ८४ ॥

(गौतमरास-स १४१२)

The softening of the final nominal उ to अ gradually begins to be met with after v s 1450. A comparison of the following passage from *Śrāṅka Aticāra*,⁴⁸ written in v s 1466 with the foregoing *Ārādhanā* and *Aticāra* passages dated v s 1330 and v s 1369, containing many of the same words and inflections will prove this statement.

तत्र ज्ञानाचारि आठ अतीचार—ज्ञान यिरावली, पढिकमणसून, उपदेश-माला, कालवेला तथा वाजु अणउधरिइ पटिउ, विनयहीन पडिउं, उपधानहीनु पडिउ, बहुमानहीन पडिउ । दर्शनाचारि आठ अतीचार—देव, गुरु, धर्म तणइ विषइ निसरुणउ न कीघउ । तथा एकात निश्चय न कीघउ । मिप्प्यात्ती तर्ण प्रभायना देयी मूड दटिपणउ कीघउ । देवदव्य, गुरुदव्य, साधारणदव्य भक्षितु

⁴⁷ Quoted from *Gujarati Language and Literature*, N B DIVATIA Vol II pp 13 14

⁴⁸ *Prācīna Gujarati Gad̐yasandarbhā* ed. MUVI Sree Jina vijayaji p 60

ऊपेक्षितु । प्रज्ञापरधिइ विणासित । विणसनउ ऊवयिऊ । हूती शक्ति सारसमाल
न बीधी ।

(आवन्मतिचार-स १४६६)

It will be noted here that the final उ of nouns has developed into ં in many cases. This change stands in a marked contrast to the general preservation of final nominal उ in works belonging to the beginning of the fifteenth century or earlier.

That this change was not an occasional or accidental occurrence but a change that had come to stay is seen from the evidence of works belonging to the latter half of the 15th century and after. Let us for instance take a few sentences from the *Mugdhabodha Auktika* of Kulamandan Suri⁴⁹ dated v s 1450

विवेकिउ मोक्षनइ कारणि खपइ । धर्मु सुखनइ कारणि हुइ । वृक्षतउ पान
पढइ । चैश्रु भामि बसइ । करसणी हल खेइतउ थीज बावइ । धर्म करणहार
जीव सुख ग्रामइ । सूनुधारइ कीजतउ प्रासाद लोक देखइ । शिष्य शास्त्र
पढतउ हउ साभलउ । ए ग्रथ सुरि पढायइ । आवकिइ देवु पूजिउ । मेवि
वरिसतइ मोर नाचइ । (मुग्धावबोध औक्ति-स १४५०)

Here the final nominal उ has ceased to be invariably retained and the form of the language tends towards the comparatively later form of ં characterising works like the *Kahnaḍade Prabandha*.

Next let us take the following passage from *Prthivīcandra Caritra* of Manikyasundara Suri⁵⁰ dated v s 1478

राजसभा फिरी छइ । जीणि राजसभा कुकुमनरि छटा दीधी छइ,
निबिध मुक्ताफल चतुष्क पूरिया छइ, कपूरतणा शय आलिष्या छइ, कृष्णामर-

⁴⁹ *Pracina Gujarati Gadyasandarbha* ed. MUNI Sree Jina vijayaji pp 172 177

⁵⁰ *Pracina Gujarati Kavya Sangraha* G O S Vol XIII p 97

जवाधितणा परिमल महमहदं छदं, मोतीतणी गिरि लहलहदं छदं, फूलगार भरिया छदं, पट्टीप्रमाणपायपीठसंयुक्त पुरवप्रमाण गुरणंमय सिंहासन मांडिदं छदं । सीणि सिंहासणि राजा बट्टा । रिगउ राजा दीमद छद, मस्तकि श्वेतातपत्र छद; पागदं हलदं चामर पवित्र, बाजदं त्रिचित्र बादित्र; मस्तकि मुगट, पानि पुण्डल, हृदयि हासदंहार, महाउदार, घनदनणउ अवतार, रूपतणु भण्डार । घणउं किसिउं बहीयद । जितउ पृथ्वीलोछनणउ इन्द्र, जिमउ सोलह्दासम्पूर्णं चन्द्र, इमउ दीसउ छद पृथ्वीचन्द्र नरेन्द्र ।

(पृथ्वीचन्द्रचरित्र-सं. १४७८).

Obviously this language appears more modern than the language of the *Vasanta Vilāsa*. The nominal ending उ has practically disappeared yielding place to अ. The frequency of this change is remarkable and, along with the general form of the language which is more modern, reveals the tendencies along which the evolution of the language was proceeding.

Finally, let us take the last passage from the *Namaskāra Bālāvabodha* of Hemaharinasagani²¹, written in v.s. 1500.

भरतक्षेत्रि पोतनपुर नगर । निहां मुगुप्त नामिउं व्यवहारीउ थायक, तेहनइ श्रीमती नामिइं बेटी धर्मवंति छद । एक्वार कोएक मिथ्यात्वी भेष्टिनउ बेडउ श्रीमतीनउ रूप देपी व्यामोहिउ । परणिया बांछद । पिना कन्हलि मगाबड । पिता मिथ्यात्वी भणी दिइ नही । पछउ कपट धानरु हुई श्रीमतीनउ पाणिग्रहण कीधउ । आपणइ परि लेई गिउ । तेहनउं कुटुंब सहू मिथ्यात्वी छद । श्रीमती घरनां सूर्य काजकाम करइ, पुण एक मिथ्यात्व किमउ न करइ । '

(नमस्कार बालवबोध-सं. १५००)

The language of *Vasanta Vilāsa* is decidedly older than the language of this specimen (dated v.s. 1500), by about a century or so.

²¹ *Prācīna Gujarātī Gadyasandarbha*, ed., MUNI Śree Jina-vijaya, p. 163.

In this passage from *Namaskara Bālābodbha* the final nominal ऌ has disappeared almost completely, and the other philological characteristics also betray a later form of the OWR, preserved in works like the *Kāhnadade Prabandha*.

This comparative survey of the linguistic specimens of different periods shows, unmistakably, it is hoped, the place to which *Vasanta Vilāsa* can be assigned among them in point of time. The philological characteristics of *V V*, particularly its phonology, indicate that *V V* is older than the *Śravaka Aticāra* of v.s. 1466 and the *Mugdhābodbha Auktika* of v.s. 1450, and is nearer to *Samyaktva Kathānaka* of v.s. 1411, and the *Gautama Rasa* of v.s. 1412. From this philological evidence and from the popularity gained by *Vasanta Vilāsa* in the time of Ratnamandiragaṇi it can be concluded that *Vasanta Vilāsa* was composed somewhere about v.s. 1400. This conjecture, based on ample linguistic evidence, is not likely to be far removed from the truth.

Those who consider *Vasanta Vilāsa* as the composition of Ācārya Ratnagara, or the work of the writer of the '*Phāgu*' of v.s. 1495 have only to compare it with the *Prthvī candra Cintita* of v.s. 1478 and the *Namaskāra Balava bodha* of v.s. 1500, in order to be convinced that *Vasanta Vilāsa* cannot be so late a composition as that.

In the light of all these facts I consider the first quarter of the 15th century (i.e. v.s. 1400-1425) to be the probable date of composition of the *Vasanta Vilāsa*.

7 The Subject Matter —

THE PHĀGU FORM ITS CHARACTERISTICS

The word *phāgu* is derived from Sk. फाल्गुन > Ap. फगु > OWR. फगु. The *phāgu* is so called because it mainly deals with the joys and pleasures of springtime which is at its

best in the month of Phālguna Cf Soni Rām's definite mention of फाल्गुन in his *Vasanta Vilāsa* "धन धन वसतनगी रति धनधन फाल्गुन मास" (verse 50) Also cf Gujacandasūri's *Vasanta Phagu* "अहे फाल्गुन फलीय बीनोरही पुढतलु मास वसत" (verse 1) The popular songs sung at the celebration of the *Holi* festival are called *phāgas* this name harks back to the term *phagu* and preserves to this day the connection of the *phagu* with the month of *Phalguna*

As stated above the present *Vasanta Vilāsa* is a *phāgu* From a study of the several OWR *phāgu*s that are extant we can deduce the following characteristics of the *phāgu* form A *phagu* usually commences with the description of spring—the splendour of the forest in spring with mango trees blossoming the *Ketaki* spreading its fragrance, the *Aśoka* richly laden with its new foliage, and the whole region resounding with the sweet notes of the cuckoo and the hum of bees

Then follows the description of the heroine separated from her beloved husband and pining The splendour of the season has no joy for her, her heart is sore, for her loved one is away Then the heroine is described as meeting with good omens like the throbbing of her limbs and the cawing of a crow in the morning which portend an early return of her husband The husband returns from his long and arduous journey, the lover and the beloved are reunited And now life puts on a new garb, everything takes on a new aspect And here the author gets the opportunity, which he seizes and turns to good account, of describing the personal charms of the heroine, the details of the toilet, ornaments and dress, ending it all with the description of the amorous sports of the reunited couple.

The poem concludes with a benedictory verse

While these are the essential features of the phāgu, phagu poems reveal differences especially in the selection of their characters, which is naturally, guided by the denominational tendencies of the author. In non-Jaina (or Brāhmanical) phāgus, the theme usually turns upon Kṛṣṇa and his consorts, Rādhā or Rukmīṇī, or Gopis. Occasionally however, e.g., in the *Vasanta Phagu* of Guṇacanda Sūri as also in the poem which is the subject of our study here the hero and the heroine are not taken from mythology or historical tradition, they are just plain men and women of the world. In the Jaina phagus on the other hand, the description of the spring is not such an important or outstanding feature. Mostly, these phāgus describe the piety and ascetic greatness of the Jaina divinities and saints like Neminātha and Stulibhadra. The only characteristic phagu feature in these Jaina phagus is the elaborate description of the heroine her personal beauty and the details of her toilet and ornaments. The description of spring is either entirely absent, or at best, only secondary, which is quite in keeping with the main theme and the general atmosphere. The principal aim of these poems is the revelation of the moral grandeur and asceticism of the great Jaina Saints.

Let us now consider in detail the contents of an important Brahmanical or non-Jaina phagu—the *Vasanta Vilasa* of Soni Ram circa 17th century which besides serving as an illustration of the Brahmanical phagu will be of interest for purposes of comparison with our *Vasanta Vilasa*.

The *Vasanta Vilasa* of Soni Ram commences with a *mangalacarana*. The heroine, then, tries to dissuade her husband from undertaking a journey in spring but the latter does not listen to her and leaves forthwith. The heroine suffers acutely the pangs of separation. Then arrives the

spring in full bloom the mango-trees blossom, the other trees assume a new foliage *Pāṭala*, *Cañpaka*, *Pāñjāla* and the jasmynes fill the atmosphere with their sweet fragrance, and the black bees go round humming. The advent of spring in all its glory only serves to accentuate the anguish of the forlorn heroine. She beseeches the black bees to carry her message to her husband. The woman without her lord is compared to a night without the moon, a bare lace without pearls, a lake without swans, and a forest without a cuckoo. Life becomes unbearable in the absence of the dear one, particularly when spring is in full swing. If only she had the wings of a bird, she would fly instantly to her husband! But, alas she is entirely helpless and miserable. Here the poet tells us that the heroine is Rukmīṇī. She despises the soothing sandal and spurns the other luxuries of the toilet. She thinks of consulting an astrologer, and sends for him. The latter predicts her reunion with her lord ere long. Then occur the usual good omens—the cawing of the crow, the throbbing of her limbs and happy dreams of reunion with her lord. She now awaits anxiously the return of her husband. At the suggestion of a lady friend, she puts on her best ornaments and apparel. The husband returns from his sojourn. The poet then fastidiously describes the dress and the ornaments of the heroine, her charms, and her amorous sports with her lord. The poem concludes with an *āśīrta cana* or benedictory stanza praising the pleasures of spring in the month of Phālguna.

This poem is perhaps the best specimen of the Brāhmanical phāgu, known so far.* Entitled *Vasanta Vilāsa*,

* Mr K M MUNSHI has given some quotations from a Brahmanical phāgu of unknown authorship belonging to v. s. 1495, in an article in the *Forbes Gujarati Quarterly*, Vol. 1,

it has many points of resemblance with its name-sake, our *Vasanta Vilāsa*. As it has remained unpublished so far, it is incorporated in this edition by way of an Appendix (Appendix III)

We have discussed so far the characteristics of the Brāhmaṇical phāgu. We shall now, similarly, examine two well known Jaina phāgu—*Siri Thūlibhadda Phāgu* and *Sree Neminātha Phāgu*—and shall see, incidentally, how far they conform to the general scheme of the phāgu poem.

In the *Siri Thūlibhadda Phāgu*³³ Sthūlibhadra, under instructions from his guru, visits the courtesan Kośa once his beloved in order to spend his *cāturmāsa* (a full season) there. On hearing that her erstwhile lover has returned Kośa puts on her choicest ornaments, and her loveliest dress and rushes out to meet him. Jinapadma Śūri, the author of this phāgu lavishes all his poetic skill on the descriptions of her toilet and ornaments, and thus succeeds in investing the poem with the characteristic 'phāgu' touch. Kośa meets Sthūlibhadra and tries to tempt him with her charms, she even reminds him of their past great love. But Sthūlibhadra

No. 4 Jan-Mar, 1937 Mr. MUNSHT believes that some Nataraj was its author. That this is unlikely has been shown above.

In this *Phāgu* first the description of Sorath (Kāthiāwār) is given followed by a description of the majesty of Sree Kṛṣṇa. Kṛṣṇa is described as going to a forest with his consort. The beauty of the forest forms the next topic. Then the poet gives the details of the toilet and dress of Kṛṣṇa's consorts and describes the beauty of their form. Kṛṣṇa plays on his flute and the Gopis dance around him in a *rasa*. Kṛṣṇa then suddenly disappears but the Gopis find him out. Finally the various love sports of Gopis and Kṛṣṇa are described. It will be seen that the poem possesses all the characteristic features of a phāgu.

³³ *Pracina Gurjara Kavya Sangraha* G O S No XIII p 38.

remains unmoved by her charms and blandishments. On the contrary, he preaches to her the path of self-restraint and peace. The poem thus closes with Sthūlibhadra's victory over the powers of Māra.

In the *Neminātha Phāgu* * the hero Neminātha consents to marry, as a result of pressure from his parents. Then follows the description of Rājimatī the bride. Rājaśekhara Sūri, the author of the phāgu, describes the heroine with masterly skill in the traditional vein. Then Neminātha is described proceeding in a marriage procession on a horse, with a beautiful crown on his head, a lovely necklace in his neck, pendants adorning his ears, and dressed in spotless white robes. Rājimatī observes him approaching from a latticed window. The poet then describes the ornaments and the dress of Rājimatī in minutest detail. At this stage Neminātha sees the animals which have been herded together in the palace-yard to be slaughtered on this occasion to provide the marriage feast. He is moved, he makes up his mind to save these animals from slaughter and sets them free. This incident fills his mind with sadness and a sense of the evanescence and futility of worldly existence with all its joys and sorrows. He renounces the world to take the holy orders. All efforts to dissuade him are of no avail. Here also the description of the personal charms of the hero and the heroine is the only principal phāgu characteristic of the poem.

The fact that the phāgu, originally and essentially a lyrical form intended to serve a secular, especially erotic purpose, has been variously used even for devotional and ascetic purposes shows how popular it seems to have been.

once. The brevity of the form the necessity of adhering practically to one and the same sentiment and the popularity which the form seems to have enjoyed—all these go a long way to explain the close resemblances in the descriptive portions of these poems. How close the resemblance often is will be seen from the following parallel quotations from different *phagus*

Vasanta Vilasa

पुहतीय सिचरति समरती
 द्वि रितु तणीय वसत ॥ २
 पाडलकली अति कूअली
 तु अलीयल म घघोलि ।
 तउ गुणवेध ति साचउ
 काचउ महीउ म रोलि ॥ ७२

Vasanta Vilasa

केसूयकली अति बाकुडी
 बाकुडी मयणची जाणि ॥ ३४
 दीमइ ते मयगमणीय
 नमणीय कुचभरभारि ॥ ५१
 बीणि भणउं कि भुजगमु
 गगमु मदनकृपाण ॥ ५८
 मोडइ ललवउ अग ॥ ७१

*Vasanta Phagu
 of Gunacanda Suri*⁵⁵

अहे कायुण कलीय बीचोरदी
 पुहतल मास वसत ॥ १
 कामिणि कारणि भमरल
 भमतु माप्पिम राति ।
 काची कलीय म भोगवी
 भोगरी नव २ बीभाति ॥ २

Phagu of vs 1495

कणयरकुली अति बाकुडी
 बाकुडी मयणची जाणि ॥
 धणभरि नमती तरुणी ॥ ३०
 वेणिय वयणि मियतरि
 भितरी रहिउ सिरि नाग ॥ ३३
 मोडइ अग सुरग ॥ ४१

■ Vide the *Vasanta Phagu* of Gunacanda Suri Pothis 114-76 in the MS collection of Kesarabai Jnanabhandara Patan North Gujarat. It is a brief *Phagu* poem consisting of 16 verses only. The MS is likely to belong to the seventeenth century vs.

Vasanta Vilāsa

वीणु धरद करि दाहिनि
 बाहिनि हसलउ जागु ॥ १
 हिव रितु तणीय वसत ॥ २
 अलि मकरंदिहि मुहरिया
 कुहरिया सवि सहमार ॥ ३
 घसततणा गुण गहगया
 महमया सवि घनसार ॥ ४
 सरि मुझ फरकइ जापडी
 ता पडी बिहु लगइ आलु ।
 दूप सवे हिव यामिगु
 पामिगु प्रिय तणउ राखु ॥ ८६

चिरहु सहु तहि भागलउ
 कागलउ कुरलतउ पैपि ॥ ४७
 हरिण हरावइ जोतीय ॥ ६०
 वीणि भणउ कि भुजगमु ॥ ५८

Vasanta Vilāsa

धूप भरी सिरि केतुकि
 सेत किया सिंगार ॥ ५३
 वीणि भणउ कि भुजगमु
 जगमु मदनरूपान ॥ ५८

Vasanta Vilāsa of Sonu Rām.

वीणा रे पुस्तकपाणि ॥ ४
 बाहिनि हसल वैगपुरी ॥ ५
 पहतउ राद वसत ॥ १०
 आवलडा सहु मोरीया
 मठरी सहु घनराई ।
 वनमपति वन रहलही
 महमही पाडलजाई ॥ १२
 आज ते अग फरकइ रे
 जइ पनि जाणे रे देह ।
 वाम रे लोच(न) परकीया
 परकीया अहर त येह ।
 बाह फरकइ रे आन्नी
 उरि कबुवइ न माइ ।
 नाभिर्मडल फरका करइ
 मिलस्यो मो जादवराइ ॥ ३८

तोरण घाइस बोलवइ
 करइ अनोपम वात ॥ ४०
 हरपवदनी हरपी मृगनयणी ॥ ४५
 अभिरवच जसी भोयग चेणी ॥ ४५

Sri Thūlābhadda Phāgu

चपयकेतविजाइकुसुम
 सिरि घुष भरेइ ॥ १०
 मयणरामा जिम रहलहत
 जसु चेणीदडो ॥ १२

*Vasanta Vilāsa**Sri Tālābhakāde Phāgu*

कुच वि वनोदकच्छ

दुग्ध पद्मेहर उरुमई सिंगारधवदा ।

पणि यतमि तन्त्र वन्य ॥ ६५

कुचुनवानि निय अमियकुंभ

किर थापणि मुक्ता ॥ १२

रणि निरुपम अघर रे

अहरविंब परवालखंड

अघर क्रियां परवाल ॥ ६२

वरचपावत्री ॥ १६

*Vasanta Vilāsa**Sree Neminātha Phāgu.*

रणि निरुपम अघर रे

अघर पवाल तिरेह

अघर क्रिया परवाल ॥ ६२

कंदु राजलसर रुडउ ॥ ९

बाहुलता अति वीमल

सरलनरल भुयवहारिय

वमल वृणाल समान ॥ ६४

सिहण पीणघणतुग ।

न वरि निवलि तरण ॥ ६७

उदरदेसि लंकाडली य

Although the number of *phāgu* that have come down to us is not large, yet it is only reasonable to suppose from the popular character of the form that many more must have existed though not available to us so far. A noteworthy feature of these *owr phāgu* poems is that they draw copiously upon the Sanskrit erotic poetry especially the *Rtu Kāṇḍas*. Many of the *owr* verses of the *Vasanta Vilāsa* have been based on the well known Sanskrit *subhāṣitas* which are put together in Appendix II. We propose to discuss later on how far the present *Vasanta Vilāsa* is indebted to these verses.

Let us now examine the contents of the *Vasanta Vilāsa* and observe how far it conforms to the general scheme of the *phāgu* poems as outlined so far.

THE CONTENTS OF VASANTA VILĀSA

The structure of the *Vasanta Vilāsa* does not differ from the general scheme of the *phāgu* outlined above. Commencing with a *mangalācarana* in which the poet pays his humble homage to Sarasvatī (verse 1), the poem opens with a description of the advent of spring with its usual paraphernalia (verses 2-7). Then follows the description of the favourite spring sports of lovers (8-15). In a beautiful metaphor the poet compares the forest to a city of the god of love, where *Kāma* is the King, the spring acts as minister, the black bees are the humble subjects, the trees are stately mansions and their tender leaves are festive banners. In this city of love no one dares disobey the commands of the King Madana (verses 16-21). The cuckoo is then described as coaxing by her sweet notes the offended woman to control her anger and to receive her lover (22-26). The poet next describes how all amorous the poor love-lorn woman was to

all the splendour of spring which only aggravates her misery by underlining her condition of separation. To her, the *Campaka* buds are like the torches of Madana, and the black-bees hovering round the mango-tree appear like columns of smoke arising from the fire of separation burning fiercely in the hearts of the forlorn lovers like herself. She considers the pointed *Kesuya* bud as Madana's dagger and the *Ketaki* leaves as the blades of Kāma's saw, which tear asunder the hearts of the separated lovers (verses 29-37). The poet, then, describes the sufferings of the separated lady. Ornaments and dress, which were so welcome before, are now an intolerable burden, pleasures have lost all their former appeal and even food is loathsome. She cannot bear the sight of the moon, and even dislikes the hum of the black bees. Her body is wasting away, and her mind is now unsteady. The nights, reminiscent of her past happiness, hang heavily on her (verses 38-45).

Then, she meets with several good omens. Her limbs throb and the crow cries auspiciously on the porch auguring the happy return of her lord (46-49). Soon her husband returns from his travels, and the heroine, separated from him for a long time, now embraces him in an ecstasy of joy, and gives a free vent to all her suppressed emotions. She indulges in various amorous sports and thus compensates herself for the prolonged period of separation. In the company of her lord, her body regains its former bloom, and her mind is filled with exultation (verses 50-52).

The poet now describes the beauty of her dress, toilet, ornaments and personal charms with fastidious care, which is one of the most important characteristics of such *phāguś*. A delicate *candiraka* (a round *kumkum* mark), lovely like the crescent moon, adorns her forehead. Her face has all

the delicacy and the beauty of the lotus Jewelled *kunḍalas* or round pendants dangle deliciously from her ears, and a pearl necklace adorns her neck Her voice has the sweet ring of the *pancama* note. The braid of hair resting on her back is irresistible like the sword of Madana Her *śimānta* (the parting of the hair) is sprinkled with saffron and the hair is decked with pearls. She wears a charming ruby *rakhaḍī* or chaplet on her head Her sharp lined nose resembling the *tīla* flower her deep red palm like *majeetha* powder or madder her hands slender and delicate like the lotus stalk her breasts round like Kama's pitchers of ambrosia her deep navel and slender girdled waist and her lovely apparel—all these conspire to make up her exquisite charms (verses 53-68) This is followed by the description of the erotic sports of the happily united couple (69-71)

The heroine now affectionately chides her husband by way of clever *samasoktis* (recondite speeches) for his inconstancy real or imagined during his period of absence (72-83) The concluding stanza of the poem pronounces the usual benediction for the audience (verse 84) The verses after 71 are rather obscure as we have noted earlier and do not quite fit into the general scheme of the play Besides the Sanskrit verses which usually accompany the *ōṅ* verses become scarce after the 72nd verse The conclusion also appears to be rather abrupt

Commenting on the form of the poem Mr N C MEHTA observes that the poem was obviously composed on the pattern of the celebrated *Ritu Samilāna* of Kalidasa⁵ This statement cannot be accepted without considerable quali-

⁵ N C MEHTA *Studies in Indian Painting*

fication There is, no doubt much in common between the *Rtu Samhara* and the *Vasanta Vilasa* in point of matter but there is a sharp divergence between the two in the matter of form The *Rtu Samhara* observes no particular sequence in its descriptions, such as is adopted in *phagus* like the present *Vasanta Vilāsa* or the *Vasanta Vilasa* of Som Ram And the fact that the author of the *Vasanta Vilasa* who otherwise freely draws upon Sanskrit sources has not drawn a single reference from the *Rtu Samhara* should be considered quite significant in this connection *Vasanta Vilasa* is therefore, not likely to have been composed on the model of the *Rtu Samhara*, it is inspired by the general tradition of the *phāgu* form prevalent in the OUR literature

THE PRINCIPAL RASA OR SENTIMENT OF THE VASANTA VILĀSA

The *Vasanta Vilasa* is a delightful love-poem Its principal *rasa* is *śṛṅgāra* Its *ālambana vibhava* (the hero and the heroine whose actions illustrate the principal sentiment) are the separated heroine (*proṣitapatika nāyika*), and her husband who is away on travel The vernal splendour of the forest acts as a stimulant of the principal sentiment (*uddīpana vibhava*) In the beginning the sentiment is *vipralambha śṛṅgāra* or the erotic of separation manifested in the actions and moods of the separated heroine After the return of the hero it changes into the *sambhoga śṛṅgāra* Both the phases of the erotic—the erotic of separation and the erotic of reunion—are depicted effectively

Vasanta Vilasa is also rich in its charming descriptions The description of the forest in its full vernal glory and of the reunited heroine at the height of her charms compare favourably with similar descriptions in classical Sanskrit

poetry. There are traces of Sanskrit influence in these descriptions, though on the whole, they appear to be independent compositions of the poet. The diction of the poem has rare delicacy and clarity. The poet has borrowed copiously from Sanskrit epics but has shown a distinct taste in leaving out ideas which would bring in undue complexity and thus affect the unity of the poem. *Vasanta Vilasa* on the whole shows a much greater influence of the Sanskrit descriptive tradition than the other OWR *phāgu*. This lends no doubt a classical touch to the poem but at the same time it renders the poem artificial and narrows down its appeal to those only who are familiar with Sanskrit literature. It should however be admitted that the poet has not copied the Sanskrit originals slavishly but has selected from them only such elements as would appeal to the contemporary public and would also appropriately fit into the typical *phāgu* form of the poem. This method of selection gives the poem a distinct unity and effect.

Indeed Sanskritists will regret the omission here of many beautiful ideas and images of the Sanskrit verses. But what it has lost in detail the poem has gained in unity and perspicuity. There are undoubtedly, a few obscure verses in *Vasanta Vilasa* particularly towards the conclusion of the poem though many of them have nothing to do with Sanskrit verses. There is besides as shown above, a certain artificiality and effort in the poem due perhaps to the influence of Sanskrit poetry.

However *Vasanta Vilāsa* is on the whole, an independent work composed on the *phāgu* model distinguished by a rare classical flavour and a distinct delicacy of diction. It well deserves the reputation and popularity it enjoyed in the OWR literature.

The late D.B K H DHIRUVA in appreciating the poem, observes :

“વસતવિલાસ ચમક ચમક થતી ચાદરણીના જેવૂં કાવ્ય છે કવિની યાની અત્યંત મધુર અને ભાવભરી છે રજ્જ્વલ શબ્દાલંકાર અને અર્થાલંકાર તેના માધુર્યનું અને રસનું પોષણ કરે છે શૈલી સસ્કારી છે. . . . આ મુદર કાવ્યમા નવયૌવન સ્ત્રીપુરુષ આલ્લસ છે તેમની સ્થાયી રતિ ક્રતુરાજના ડહોપનથી મથુની કઠે છે ફાલ્ગુન માસનો વિહાર એમા વર્ણવાય છે, તેથી પ્રાચીન ગૂજરાતીમા એ ‘ફાલ્ગુ’ એવે નામે ઓલ્લસાય છે. મૂલે વસન્ત ક્રતુના શૃંગારાત્મક ફાલ્ગુનો જૈન મુનિઓએ ગમે તે ક્રતુને સ્વીકારી ઉપશમના બોધ પરત્વે વિનિયોગ કરેલો જોવામા આવે છે”⁵⁸

“વસતવિલાસનો હૃદયરાગ, એનું માધુર્ય, એનું પદલક્ષિત્વ સર્વે વદ્ મનોહર છે. . . . વસન્તવિલાસમા કઢીએ કઢીએ જીવનનો ઉત્સાહ ઊભરાઈ જાય છે.”⁵⁹

THE ALAMKĀRAS IN THE VASANTA VILĀSA

The author of the *Vasanta Vilāsa* is a perfect master of the art of using apt figures of speech. His several references to *Naiṣadhiyācanta*, *Śisupalavadha*, *Kumārasambhava*, *Amaruśataka* and *Sakuntala* point to his Sanskritic erudition. This perhaps explains his skill in the use of the *alamkāras*. His use of the *alamkāras* is natural and happy in contrast to the later Sanskrit poetry, which delights in heaping exceedingly complex *alamkāras*, one upon the other.

The author of the *Vasanta Vilāsa* is very fond of using similes (उपमा), metaphors (रूपक) and fancies (उपेक्षा). At places he has used પ્રતીપ, સાવયવરૂપક, વ્યતિરેક, સસન્દેહ, સમાસોક્તિ and અર્થાન્તરન્યાસ. I have indicated in the Notes the specific *alamkāras* occurring in the different verses.

⁵⁸ Hāji Mahammad Smāraka Grantha 1922 pp 187-188

⁵⁹ *Prācīna Gujjarā Kāvya* edited by K. H. DHIRUVA Introduction pp. 14-15

The poet has used these *alamkaras* lavishly in describing the forest and the beautiful heroine with her toilet and ornaments. However on the whole *Vasanta Vilasa* conforms to the OUR tradition of using *alamkaras* in a simple form and with moderation in comparison to Sanskrit poetical tradition.

THE METRICAL FORM OF THE VASANTA VILĀSA

The metrical form of the *Vasanta Vilasa* is also noteworthy. DHRUVA's description of the metre is "आनोपबन्धमात्रात्मकं आहतं सधिनो बनेलो छे" ⁶⁰ He does not proceed to give any further details of the metre. As our knowledge of the OUR metrical forms is very limited it is not possible to enter into a detailed analysis of the metrical form of the *Vasanta Vilasa* and to establish its characteristics definitely. Besides the peculiar OUR orthography also stands in the way of a correct understanding of these medieval metres. We shall however try to study the metrical form of the poem as best as we can.

The metrical form used in this poem appears to be quite general in the OUR phagus of this period. For instance in the *Phagu* of vs. 1495 ⁶¹ described in an earlier section the same metre has been used. We have only to compare a few verses from that *Phagu* with similar verses from *Vasanta Vilasa* to be convinced that their metrical form is the same.

Phagu of vs. 1495

Vasanta Vilasa

आविय मास वसंतक,
सत करइ उत्साह

पुढतीय सिवरति समरता
हिव रिनु तणीय वसत ।

⁶⁰ *Haji Mahammad* Volume II 188

⁶¹ *Forbes Gujarati Quarterly* Vol I No. 4 Jan-Mar 1937
I see Mr. MUNSHI's article on 'नरसिंहयुगना बहिनो.'

मलयानिल महि वायु,
 आयु कामगिदाह, ■
 उडइ उसरवरि घाटडी,
 घाटडी जाई रमत;
 कठि मनोहर किनरी,
 ...पय पणमत ■
 गोपिय गोप नि क्रीडत,
 ह्रीडत वनह मझारि,
 मास्तप्रेरित वनभर,
 वनभर नमई सुरारि⁶².

दह दिशि पसरइ परिमल
 निरमल ध्या दिशि गत ॥ २
 मणिमय कुडल कानि रे
 वानि हसइ हरीयाल ।
 पचमु आलति कठि रे
 कठि सुताहलमाल ॥ ५७
 सहजि सलील मदालस
 आलसीया तीह अग ।
 रामु रमइ अवल वनि
 लवनिसयारिसु रग ॥ ५४

In the *Phāgu* of vs 1495 this metre is also distinguished by the name 'phāgu'. However, as standard classical works on prosody, like the *Chandonuśāsana* of Hemacandra do not recognise any such metre as 'phaggu' or 'phāgu', we might hesitate in adopting it to characterise the metre of the *Vasanta Vilāsa*. Moreover, all trace of the original MS of the above mentioned *Phāgu* has been lost, and it is not, therefore, possible to ascertain whether the word 'phāgu' has been used to denote the metre or the literary form of that name. We shall, therefore try, if possible, to denominate the metrical form of the *Vasanta Vilāsa* after such classical prosodial works like the *Chandonuśāsana* of Hemacandra.

As ■ rule the metrical form of *Vasanta Vilāsa* consists of the recurrence of four *mātrā sandhis* or feet⁶³. There are 4 quarters in each verse two of them forming one line

⁶² *Ibid*, p 435

⁶³ *Ibid* ■ 436

⁶⁴ *Ibid* p 437

⁶⁵ Sometimes 5-*mātrā* and 3 *mātrā* feet, too, are in evidence. But generally the 4 *mātrā* foot appears to be the prevailing foot of the metre.

Each quarter, generally, consists of three such *sandhis*. Generally the odd quarters have 13 *mātrās*, and the even quarters have usually 12 and sometimes 11 *mātrās*. In the odd quarters one foot, generally the last one, consists of ■ *mātrās*. The even quarters usually end in a trochee (- ~)

The most outstanding feature is the internal rhyme chain (अन्तर्यमर), in which the last foot of the odd quarters rhymes with the first foot of the even quarters, both the feet having the same sounds. In other words, the last three *śrutis* or syllables of the odd quarters, rhyme with the first three *śrutis* of the even quarters. This internal rhyme-chain is not merely an accidental occurrence, found in *Vasanta Vilāsa* only, in the *Phāgu* of vs 1495 also it exists as a regular feature characterising the metre, as will be seen from the citations from that work given above.

This rhyme-chain also suggests that there is only a mild *yati* or *caesura* after the odd quarters, as a strong *yati* would certainly disturb the rhyme scheme. The other characteristic which also contributes to the charming melody of the metre, ■ the more abundant use of short syllables than is usual in metres of this *mātrā* quantity. It is for this reason that the present metre, despite its *mātrā*-quantity which is the same as that of the Modern Gujarātī दृष्ट metre, appears to have a melody distinctly different from the latter.

Now, to turn to the nomenclature of the present metre. The name 'phāgu' occurring in a solitary MS, now lost, and unsupported by classical mediæval prosodies, cannot be accepted though one would naturally be inclined to adopt it to distinguish the present metre on the analogy of the *Phāgu* of vs 1495, where the term is used to characterise

the metre of some verses, a few of which have been cited earlier

The present metre, as seen above, is generally made up of 13 *mātrās* in the odd quarters and 12 *mātrās* in the even quarters.⁶⁶ Hemacandra gives the name उपश्लोक to this metre in his *Chandomiśāsana*. He defines उपश्लोक as :

समे द्वादश भोजे त्रयोदशोपश्लोकः । यथा

“महु वतिण रणि मद्धओ एम्हु पहाइ अमाहु ।
उय दोहयहय चूरेओ, सदणु सारहिजोहु ॥”

A few verses reveal 14 *mātrās* in the odd quarters,⁶⁷ the even quarters having the usual complement of 12 *mātrās*. This is दोहक according to Hemacandra, who gives the following scheme for its composition :

समे द्वादश भोजे चतुर्दश दोहकः । यथा

“पिअहु पहारिण इकिणवि, सदि दो हय पडति ।
सनद्धओ असवारमहु, अन्नु तुणु न भति ॥”

It would be interesting to note in this connection that according to the Modern Gujarātī prosody the दृष्ट metre consists of 24 *mātrās*—13 *mātrās* in odd quarters and 11 in even quarters. The Modern Gujarātī दृष्ट differs from the metre of this poem in having a lesser number of short syllables, and a more pronounced *yati* at the close of odd quarters, than the latter. However, of all the Modern Gujarātī metres दृष्ट comes nearest to the metrical form of *Vasanta Vilāsa*, as they both belong to a common दोहा

⁶⁶ Among the first 15 verses, verses 3 5, 6 9 10 11a, 12, 13a 14 have this (i.e. 13 + 12 = 25 *mātrās*) mora quantity

⁶⁷ See verses 2a 4a 7b

group, of which the दोहक and the उपदोहक mentioned in the *Chandonusāsana* are the two outstanding varieties

There are a few verses⁶⁸ in *Vasanta Vilāsa*, which have 13 *mātrās* in odd quarters and 11 *mātrās* in even quarters (unless, of course, one considers the concluding short syllable of a line as long in which case it will have 13 + 12 *mātrās*, and will therefore come under the उपदोहक variety) In Hemacandra's *Chandonusāsana* the कुसुमाकुलमधुकर metre has this *mātrā* quantity. It is defined as

समे एकादश भोजे त्रयोदश कुसुमाकुलमधुकरो । यथा

“पत्त उ एह वसत उ, कुसुमाकुलमधुकर ।

माणिणि माणु मलत उ, कुसुमाकुलमधुकर ॥”

It will be noticed that this metre (the कुसुमाकुलमधुकर) is very much similar to the prevailing metre of the *Vasanta Vilāsa*, and would be scarcely distinguishable from the latter, if it (कुसुमाकुलमधुकर) had a trochaic ending. The addition of one *mātrā* in the penultimate syllable of the कुसुमाकुलमधुकर in order to make it identical with the metre of VV, proves that our analysis of the metrical form of *Vasanta Vilāsa*, discussed above (i.e., 13 *mātrās* in odd, and 12 *mātrās* in the even quarters) is correct. कुसुमाकुलमधुकर has the same *matra*-quantity as the Modern Gujarātī दहा, but the कुसुमाकुलमधुकर, like the दोहक and the उपदोहक is composed of 4 *mātrā sandhis*, while the Modern Gujarātī दहा⁶⁹

⁶⁸ Cf. verses 1 2b 8b

⁶⁹ According to *Rana Pingala* (Vol I p 75) दहा is composed as follows —

Odd quarters have 6 + 4 (without a जगण, i.e. - - -) + 1 + 2 = 13 *mātrās*

Even quarters have 6 + 4 (the last syllable of the foot being long) + 1 = 11 *mātrās*

■ composed differently

To sum up *Vasanta Vilasa* is composed in the उपदोहक metre having 13 *matras* in odd and 12 *matras* in the even quarters arranged generally in 4 *matra sandhis* or feet and characterised by an internal rhyme-chain linking up the last foot of the odd quarters with the first foot of the even quarters. At times the metre expands into the दोहक metre of 14 + 12 *matras*. In terms of Modern Gujarati prosody the metre of *Vasanta Vilasa* is a peculiar type of the ગુજ્ઞ which has 25 or sometimes 26 *matras* is made up of 4 *matra* feet and has an internal rhyme-chain

THE SANSKRIT AND PRAKRIT VERSES IN THE VASANTA VILASA

Every OVR verse in the *Vasanta Vilasa* is as we have seen above followed by a parallel Sanskrit or Prakrit verse. The last few OVR verses have no Sanskrit verses accompanying them. The Sanskrit verses are usually borrowed from the *Naiṣadhiyācamita* *Sisupalavadha* *Amaruśataka* *Āmāta sambhava* *Śakuntala* and some contemporary anthologies of *subhāṣitas*. It is rather surprising that there is not a single reference from the *Ritu Samhara* of Īalidasa the last canto of which is devoted entirely to the description of the spring. The only two Prakrit verses of the collection are from *Ārpiṣaṃanjan*.

It has been pointed out above that the author of *Vasanta Vilasa* often takes only the nucleus of the thought elaborately developed in the Sanskrit verse and expresses it neatly and forcefully in OVR. In doing so he often leaves out many beautiful shades and nuances of the original Sanskrit verses. Whether it was due to his inability to render the original classical verses perfectly in the OVR or whether

he considered the original to be too complicated and elaborate to appeal to his audience and so tempered them in order to make them more effective, is more than we can say.

In several verses only a shade of the original thought is expressed in the OVR while in a few others a mere similarity of the theme serves as the connecting link between the Sanskrit and the OVR verses. In some cases the OVR is a free rendering of the Sanskrit original.

I have given all the Sanskrit and Prakrit verses in Appendix II. Usually every OVR verse is followed by a Sanskrit verse which bears the same serial number⁹ and in many cases corresponds more or less closely to the preceding OVR verse in thought.

We shall now quote a few OVR verses along with the Sanskrit or Prakrit verses attached to them and shall by comparison define the degree of their correspondence.

First we take up those OVR verses which are more or less literal translations from the original Sanskrit.

OWR verses

*Corresponding Sanskrit or
Prakrit verses*

धम्मण थिय ॥ पयोहर

मोहं रचउ मग मारि ।

मान रचउ वित्था कारण

तारणु दीह विच्यारि ॥ २४

धूमइ मधुप सकेसर

केसर मुकुल असल ।

चालइ रतिपति सूरइ

पूरइ सुभटि कि शल ॥ २९

माण मुदध देह बल्लहजणे

दिट्ठि तरणुत्तरं

तारणं दियहाई पंच दह वा

पीणत्थणत्थभण । २४

मालतीमुकुले भाति

मञ्जु शुब्जन् मधुवत ।

प्रयाणे पञ्चवाणस्थ

शस्त्रमापूरयन्निव ॥ २९

⁹ The method of numbering the Sanskrit verses in the two lists of 1 V has been discussed in section 3.

OWR verses

चापला तरुवरनी कली
नीकली सोघन बानि ।
मार मारग ऊदीपक
दीपक कलीय समान ॥ ३१
नमणि करइ न पयोधर
योध र सुरतसग्राप्ति ।
कचुक ल्यजइ सताहु रे
नाहु महाभडु पामि ॥ ६६

Corresponding Sk verses

विचिन्वती पायपतङ्गहिंसनै-
रपुण्यकर्माण्यलिम्बलच्छलात् ।
व्यलोक्यचम्पककोरकावली
स शम्बरारेवलिदीपिका इव ॥ ३१
निगदितु विधिनापि न शम्यत
सुमटता कुचयो कुटिलभुवाम् ।
सुरतसंश्रमत् प्रियपीडिता-
वपि नतिं न गतौ गतकसुखौ ॥ ६६

In several such cases the OWR verse is a literal or free translation of the corresponding Sanskrit or Prakrit verse

In some OWR verses like the following the poet has been able to express only a part of the original thought

OWR verses

वस्ततणा गुण गहगह्या
महमह्या सवि घनसार ।
निभुवनि जयजयकार
पिका रव करइ अपार ॥ ४
वडलि विलला महुअर
बहुअ रचइ क्षणकार ।
मयण रहइ किरि अणुदिण
बदिण करइ कइ वार ॥ ३०
उर वरि हार ते भारू मू
सयरि सिंगार अगार ।
चीतु हरइ नवि चदनु
चडु नही मनोहार ॥ ४०

Corresponding Sk verses

भीमद्वसन्तन्तुरावलिगारभूमि-
श्रान्तर्विभाति सहकारमहीरुहोऽयम् ।
तानप्रदायिषु यद्विषु कोकिलोय-
मत्र प्रपद्यति कञ्चन पद्ममयत् ॥ ४
रतिपतिप्रहितेव हृतकुध
प्रियतमेषु बधूनुनायिका ।
बकुलपुष्परसासवपेशल-
ध्वनिरगान्तरिगन्मधुपावलि ॥ ३०
कर्ण यत्र कृत सखीजनवचो
नैवाहता बधुवारू
पादान्ते निपतन्नपि प्रियतम
वर्णात्पलेनाहत ।
तेनेन्दुर्देहनायते मलयजो
लेप सुफलिह्वयत

गरुड मदन महीपति
दीपति सहण न जाइ ।
करइ नवी कइ जुगति रे
जगति प्रतापु न जाइ ॥ १९

तव कुसुमशस्त्र शीतरश्मित्वामिन्दो-
र्द्वयमिदमयथार्थं दृश्यतेऽस्माद्विधेषु ।
विस्मजति हिमगर्भैरमिन्दुर्मयूखै-
स्त्वमपि मदन वाणान् वज्रसारान्
करोषि ॥ १९

इम देपीय वनस्पद
कपइ विरहिणि सायु ।
आसूख नयण निशा भरइ
सामरइ जिम जिम नाथु ॥ ३७

अज्ञाने निर्देहतु नाम वियोगवहि
सरस्यता प्रियतमो हृदयस्थितो मे ।
इत्याशया शशिमुखी गलदध्रुगारि-
धाराभिरार्द्रमनिश कुरते कुचाग्रम् ॥ ३७

Then there are a few verses in which there is absolutely no relation between the OWR verse and the corresponding Sanskrit or Prākṛit verse. We are at a loss to know why the poet cited these Sanskrit verses at all when they had no bearing whatsoever on the corresponding OWR verses. Here are a few illustrations in point.

OWR verses

Corresponding Sk verses

नयर निरुपमु ते वनु
जीवनु तणउ युवान ।
चासभुवनि तहिं विहसइ
जलसय अलीअल आण ॥ १४
नव यौवन अभिराम ति
रामति करइ सुरगि ।
स्वप्निं जित्स्या सुर भासुर
रामु रमइ वरअगि ॥ १५

उपरि निपतिताना स्रस्तधम्मिहकाना
मुकुलितनयनाना किञ्चिदुन्मीलितानाम् ।
उपरिसुरतखेदहान्तनिद्रागताना-
मधरमधुबधूना भाग्यवन्त पिबन्ति ॥ १४
स्निग्ध दृष्टिपथ विभूषितवपु कर्णस्य कण्डूयन
केशाना च मुहुर्मुहुर्विवरण वार्ता च सख्या सह ।
नाभेर्दर्शनमप्रतप्त गमन बालस्य चालिङ्गन
कुर्युः प्रीतिवशात् स्त्रिय समदना दद्या नरं
वाञ्छितम् ॥ १५

सगि मुक्ष परकइ जाघडी
ता घडी बिहु लगइ आनु ।
दूप सवे हिव यामिसु

किं बाले तव सत्रणोऽयमधरो ग्रात्र च किं ते श्रय
रात्रावद्यविचित्रमोगपटुना दद्या भुजङ्गेन वै ।
यद्येव सहसा मृतासि न कथं कालेन दद्या सती

पामिषु प्रिय तण्डं राजु ॥ ४६ जसुस्तत्समयेऽयनद्वारभमाद् द्वाहेति मन्यो
मया ॥ ४६

How far these translations or adaptations of Sanskrit or Prakrit originals into OWR affect the poetical value of these verses as well as the poem as a whole we have already discussed earlier in this section

■ The Calligraphy and Orthography of the MSS of the *Vasanta Vilasa*

The calligraphy of the MSS of *Vasanta Vilasa* is practically the same as in the OWR MSS of the fifteenth and the sixteenth centuries. In both the MSS of *Vasanta Vilasa* the script is Jaina Devanagari with its characteristic *padimatra*. The *matra* (the symbol for π , when it is the base vowel of a constant preceding it) is usually inverted—that is written before the letter ¹. If there is one *matra* it is written before the letter but if there are two one is marked over the letter in a slanting manner and the other is inverted and written before the letter. The facsimiles of the first pages of the two MSS given with the text will illustrate this clearly.

As some of the calligraphical peculiarities of these MSS are of especial interest to the student of OWR they have been represented alphabetically on the chart on the next page ². We shall comment on them one by one.

अ is written in the way shown in the chart in the major

¹ This is a peculiar characteristic of the Jaina Devanagari. In the Devanagari script of the Brahmanical MSS the *matra* is generally marked above the letter.

² Vide the *Calligraphy Chart* on p. lxiii.

OWR CALLIGRAPHY

Modern Devanagan	Owr Calligraphy	Modern Devanagan	Owr Calligraphy
अ	अ	इ	इ
कु	कु	सु	सु
च	च	उ	उ
छ	छ	रु	रु
झ	झ	क	क
ण	ण	ख	ख
तु	तु	ग	ग
थ	थ	घ	घ
दु	दु	ङ	ङ
द	द	ध	ध
ध	ध	पू	पू
पू	पू	ज	ज
म	म	य	य
य	य	रु	रु
रु	रु		

city of OWR ૪૨૨ Even to this day, quite a majority of the Banias of Gujarāt write ૪ in this way in their accounts and correspondence. ૪ alone is the same as in the MDV (Modern Devanagari), while OWR ૪ and ૪ are written differently as shown in the chart

OWR ૪ is written as shown in the chart, and is likely to be confused with OWR ૪. Indeed ૪ is distinguished by a slight angle in the arc, while in ૪ the arc is more rounded. These distinctions are however not always closely observed. OWR ૪ is peculiar, while OWR ૪૨ is very much similar to MDV ૪. A beginner is apt to misread OWR ૪૨ for MDV ૪. OWR ૪ and ૪ come very close to the Modern Gujarātī script. They represent the gradual evolution of the present Gujarātī script through several centuries.

૪ alone is the same as in MDV, but ૪ is written differently as indicated. OWR ૪ is very much like MDV ૪. As a matter of fact there is little distinction between OWR ૪ and ૪ except that the former has a head line which the latter has not. OWR ૪ and ૪ are written as shown in the chart, though simple ૪ in OWR script does not differ from MDV. OWR ૪ is often written as shown above but sometimes it is written as in the MDV script.

૪ does not show any marked variation in OWR but it is often likely to be mistaken for OWR ૪ or ૪. OWR ૪ has a distended long-૪ mark.

Of the sibilants, ૪ alone is often written as in MDV, while ૪ and ૪ are written as represented in the chart. ૪ in the MS is very likely to be taken for ૪ in many places. ૪ and ૪ are written in a peculiar way in OWR and are difficult to decipher immediately.

In conjuncts with ૪ as the first member, a mere horizontal dash is used to denote ૪ and is prefixed to the latter

conjoint OWR त्थ is deceptive, it is often difficult to distinguish it from च्छ. OWR हृ is written as shown in the chart. The *anusvāra* is often marked with a small right hand arc in the A MS as in the case of हं हृ is written almost like हृ and in the A MS it is likely to be mixed up with plain, ह. In ण the doubling of ण is indicated by a horizontal dash crossing the letter in the middle. These are only a few of the interesting characteristics of the OWR calligraphy as represented in the *Vasanta Vilāsa* MSS.

The MSS have also preserved some of the orthographical peculiarities of the OWR. वृ is usually the OWR orthographical symbol for ख. Often व and वृ are interchanged, वृ in many cases being substituted for व. In a few cases, वृ in the OWR script represents ज्ञ in actual pronunciation. Often, when the same word is to be repeated to give emphasis or suggest frequency of occurrence, only the figure 2 is added after the first member, as in Modern Hindi: e.g. धन २ = धन धन (verse 84).

These, in brief, are some of the calligraphical and orthographical characteristics of the OWR of the fifteenth and the sixteenth centuries as represented in the MSS of the *Vasanta Vilāsa*.

9 Phonology

The peculiar OWR orthography stands in the way of a proper comprehension of OWR phonology. We shall, however, try to note a few of the characteristics of OWR phonology as illustrated in the MSS of *Vasanta Vilāsa*.

VOWELS—OWR has not preserved all the vowels of Sanskrit. Short and long अ, इ, उ and ए and ओ exist in OWR, while ऐ, औ and ऋ have been lost. The final compound vowels अइ and अउ in pronunciation tend more

towards *ऐ* and *औ*, though they have not still developed into full fledged diphthongs (e.g. विलसइ, विहसइ, चदचउ, रचउ etc.) *रि* often replaces the *talsama* ऋ (रिधि, रिनु). In the compound vowels mentioned above, the first member often receives a slightly greater emphasis than the next one in pronunciation (e.g. चंदचउ 18, अनइ 18, रमइ 15, हृदयचइ 11, तणउ 14).⁷³ In several words particularly at the end of a *carana*, the final *अ* is silent—i.e. pronounced weakly, being in an unaccented position (e.g. घनसार, अपार 4, मलयसमीर, अधीर 5, महपमाल, विशाल 8). As noted earlier, many nouns in the OWR prior to v.s. 1450, preserve their final उ ending of the nominative and accusative which is a legacy of the *Apabhramśa*. This final nominal उ gradually changed to *अ* after v.s. 1450. We have indications of this development in the *Vasanta Vilāsa* also. In the *Vasanta Vilāsa*, as in all mediæval Gujarati poetry, the final two syllables of the first *carana* or line always rhyme with those of the second *carana*. Now there are several instances in *Vasanta Vilāsa* in which the last उ of a line rhymes with the final *अ* of the next line (e.g. अद-ताह and सहकार 3, मानु and पराण 7, सुरंग and अनगु 16, समान and उपमानु 64). This fact indicates that the final उ of nouns was progressively evolving into *अ* in the OWR of this period (v.s. 1400—1450). Similarly there are several instances of the concluding इ of a *carana* rhyming with *अ* (e.g. बानि and समान 31, सिंगार and भारि 53, भालि and विशाल 55), which shows that the final इ of nouns and adjectives was slowly merging into *अ*, either through its complete elision and subsequent substitution of *अ*, or

⁷³ The figures indicate the numbers of the verses in which the words are used.

through its *prati samprasāraṇa* ⁷⁴

Usually the short or long इ or उ is written correctly that ■ in conformity with its etymology, but sometimes this precision is not observed and these vowels are written short or long indifferently

There are many instances of the *nasalisation* of the vowel in the A MS, they are all preserved intact in the text. Generally the final इ of the present 3rd pers sing of verbs is nasalised (eg बहइ, लहइ 5, जाइ 19, कूजइ 26), perhaps on the false analogy of the nasalised इ of the present 3rd pers pl. Sometimes we come across even adventitious or spontaneous nasalisation (eg वाइ 6, 13, मूकइ 20)

Sometimes the medial इ of words undergoes *prati samprasāraṇa* (eg लिउ B MS लयउ A MS भाइसि A MS आयस B MS, मइलु A MS, मयलु B MS, वइर, वयर A MS 43 44). Similarly सिउ clearly appears to be pronounced as स्यु (18 39). These may be considered as instances of the य-श्रुति or the *y glide*, which is very common in the *Vasanta Vilāsa*. Usually the अ left over after the elision of the medial simple consonants (स्वरात्परेपा मनादिभूतानामस्युक्ताना 'क ग ञ - ज - त - द प - य वा प्रायोऽनुक्' भवति । He viii 1 177) develops the य-श्रुति or the *y glide* sound (अवणो य-श्रुति । He viii 1 180). Eg केसूयकली 34, मयणची 34, गयगमणी 51, कलकिय 42, मयकह 55. At several places the text gives अ where the metrical harmony seems

⁷⁴ The development of इ and उ into य and व is known as *prati-samprasāraṇa* which is in fact a form of Ablaut

⁷⁵ This and other references to *sūtras* of Prakrit grammar are taken from the eighth chapter of *Siddha Hemacandra* i.e. the Prakrit grammar of Hemacandrācārya vs 1192

to require य, which indicates that य might, in such cases, be an orthographical symbol for a phonetic य (e.g. ओसूय 37, पामीय B MS 5, हीभइ 33). Sometimes as in the last instance, the यभ्रुति is the result of the contiguous palatal sound. Similarly the य left over after the medial consonantal elision develops a यभ्रुति or *u-glide*, if a labial sound like उ just precedes it (e.g. महुभर 30, तद्वर 17, गरुड 19, कूभर्ल 72). Of course the यभ्रुति is rarely noted in the script. Very rarely a medial इ is elided as in द्या, 2.

Vasanta Vilāsa records several diphthongal vowels which later develop into wide ऐ and ओ sounds (equivalent to the English short 'a' and 'o' in words like 'hat' and 'hot'). It has been argued by the late N B DIVATIA that the wide ऐ and ओ were derived from अइ and अउ diphthongs through an intermediate stage of अय् and अव् sounds, under the influence of Persian phonology after about 1600 A.D. when the Modern Indian Languages came in close contact with the Persian language and literature. Where these अइ and अउ diphthongs occupy an unaccented position, as at the end of a word, they cannot develop fully wide sound but stop short at a partially wide sound, which Prof N B DIVATIA calls अर्धविक्षृत sounds. In the case of the अय्, विक्षृत is the intermediate stage of अय् and अय् is absent, and the accentual emphasis is less which accounts for the deficiency in the breadth of the sound.

There are numerous instances of such partially wide sounds (अर्धविक्षृत in Prof DIVATIA's terminology) in *Vasanta Vilāsa*. E.g. ताकए 21 (Modern Gujarātī ताके), रचउ 24 (M G रचो), साभरइ 37 (M G साभरे), पामीयनइ 52 (M G पामीने), दीसइ 53 (M G दीसे), रमइ 54 (M G रमे), ले 82 (M G ले). The last three examples come almost close to their Modern Gujarātī equivalents in pronunciation. One is, at times, almost

tempted to consider the final ए in verbal inflections like हाकए ताकए, निरोपए लोपए as an orthographical symbol for the अधवित्त or partially wide sounds

Next we come across many instances of स्वरभक्ति or *anaptyxis* (simplification of a conjunct by the interposition of an adventitious vowel in between) in *Vasanta Vilasa*. They are निरमल 2 पराण 7, परधान 17 जुगति 19. This is a pronounced feature of the OWR phonology

CONSONANTS—A majority of the consonants of Sanskrit phonology are preserved in OWR. ऋ and ॠ have disappeared in OWR as they were lost in the earlier Prākṛit Apabhramśa stage. OWR has both न and ण, but ण is more generally used than in Modern Gujarati. Eg मयण (Sk मदन), अणुदिण (Sk अनुदिन), सहण (Sk सहन), धणुह (Sk धनुष), नयण (Sk नयन), समाण (Sk समान). In Modern Gujarati many of these words are current in their *tatsama* form only.

Of the *sibilants* ષ is lost in the OWR *tadbhava* words; it exists merely as an orthographical symbol for ર (eg નિરપીય, હરિપીય, 50 દિપાદિ 56). In OWR શ is softened into સ, though in standard Modern Gujarati ણ is preferred in the same words (eg વેણુ 11 Sk વૈશ, સિંગારીય 12 M G જળગારી, સરનિર 32 Sk શરનિકર સિંગારિ 40 Sk શૃંગાર, M G શંગાર સેત 53 Sk શેત).

Sometimes વ and વ are interchanged in OWR—વ replacing ય as in વલસિરી 74 and વ substituting ય as in ગલુ 77. In rare cases ય is used for વ, though this is likely to be merely an orthographical symbol. Sometimes લ stands for ર in OWR as in સુકુમાલ 20 and વલણ 78. The Modern Gujarati ળ is found nowhere in OWR.

હ has two phonetic values. હ્લય is the 'strong' and ળસ્ય

or the weak *aspirate* In *talsama* words the aspirate is usually strong (कष्य) E.g. विरहि, विहसइ, मनोहार etc In *tadbhava* words in initial and accented positions having a long base vowel the aspirate is strong The unaccented *tadbhava* aspirate is usually weak (औरस्य), sometimes to the point of extinction as in the case-terminations (e.g. कपूरिहिं, पूरिहिं 9, अयमगिहि, रंगिहिं 16, मयंकइ बिबु 55) This process of the softening of the aspirate can be traced back to *Apabhramś*.

The *talsama nasals* are usually strong or तीव्र in *DIVATIA*'s terminology (e.g. कुकुम, चपरि 10, रंगि, अगि 11, चदन, मडन 12) In *tadbhava* words the nasals with a contiguous long vowel are soft, or कोमल (e.g. सांघीय, बाघीय, 10, मूकइ 33, बांकुडी, आंकुडी 34) Similarly the nasal in an unaccented or final position of the word is generally soft (e.g. पूजइ, कूजइ 26, मदहिं 27, तीह 50, थाई 52) There are also instances of a nasal changing into a simple or nasalised (i.e. बूझली, pron. बूवली < Sk. बोमल; निवालीय < Sk. नवमालिका).

There are hardly any *conjuncts* in the *OWR tadbhava* words The softening of the conjuncts and consequent lengthening of the preceding vowel is one of the important characteristics of the development of *OWR* from *Apabhramśa* The late Mr N B *DIVATIA* described this law aphoristically as *सयोगलोपपूर्वस्वरदीर्घत्व* Thus *Vasanta Vilāsa* does not show any conjunct consonants in the *tadbhava* words (e.g. मीतु, Sk. मित्र, चीतु, Sk. चित्र; ऊदीपक, Sk. उद्दीपक)

It would be interesting to note one exception to this general law Usually *र* as a member of the conjunct is elided, but at some places in *Vasanta Vilāsa* an adventitious *र* is inserted in the word (e.g. सोमन 31, स्वामि 15, cf. He VIII-4 399 अभूतोऽपि कचित्)

Only in very rare cases are the *tadbhava conjuncts* pre-

served intact e.g. नेहगहेली 22, बइतु 77 Such is in outline the phonology of the OWR in the *Vasanta Vilasa*

10 Morphology

As the morphology of *Vasanta Vilasa* is discussed at length in the Notes it will suffice to give only a perspective outline here

NOUNS—STEMS—Generally three noun stems are used more frequently in *Vasanta Vilasa*—the इ-stem (सरसति, कामिनी, पर्या), डे-stem (वीणु, वयह वसतविलासु) and the अ stem (वसत, वनसार, बदलीहर) There are several nouns ending in अउ (हसुलउ, आमुलउ, कागलउ), which may be included within the डे-stem

GENDER—The feminine nouns usually end in इ, ई or नी, which technically are feminine suffixes E.g. मानिनि-नी (इ, ई), रंगभूमि, विरहिणि-णी, वातडी, रातडी (ड + ई)

NUMBER—अ is the general OWR plural termination (e.g. वाडला यांइ), though its use in the OWR is limited the plural being denoted generally by the context—i.e. by the form of the adjective or the verb related to the noun (e.g. जिस्या सूर भासुर, अलि मकरदिहिं मुहरिया, सवि सहकर कुहरिया, मुनिजनना मन, बदलि पिल्ला महुमर) Sometimes the plural is denoted by the agglutination of words having the sense of a multitude or series as in the modern Bengali (e.g. मुनिजन, मानिनि जन, रामुकजनमनजीवनु, विरहिणीलोक, विरहिणिसायु) Sometimes an adjective having a plural sense is employed to indicate plurality of the succeeding noun (e.g. सवि कामुक)

There are some instances of the honorific plural also in *Vasanta Vilasa* (e.g. शकुन विचारि संभावीया आवीया तीह वालंभ)

CASES—The same terminations are used for the singular as well as the plural. Only in the nominative and the accusative where there are no specific terminations does the plural nominal base ending in अ differ from the singular inflection.

Nominative—There is no termination to indicate the nominative (e.g. बाउछा nom pl बाहडीआउ nom pl) Ap neuter nom pl form परिमल 2 nom sing अलि ॥ nom pl)

Accusative—The accusative too has no distinctive termination (e.g. बीणु acc sing मरसति acc sing वसतयिलाडु acc sing)

Instrumental—इ and हिं or हि are the general instrumental suffixes. As in all other cases there are no separate terminations for the singular and the plural (e.g. इ-वसति 3 मुखि 52, उदरि, हिं-कपूरिहिं, पूरिहिं, रंगिहिं, यौवनमदिहिं, अलविहिं हि-अवमगिहि, दोलिहि) Sometimes सिउ or स्यु postpositions indicate the sense of the instrumental (e.g. प्रीति सिउ, नीगुण स्यु etc)

Dative—ह, रेसि, रहइ, रहिं are the prevailing dative terminations (e.g. मनह, गुणइ, दतह, मडनरेसि, मयण रहइ, बालभरहिं) Sometimes the dative termination is dropped (e.g. कामिनी नाहुटा जी मुख, खेलन बावि मुखालीय) Very rarely the हिं suffix usually of the instrumental is found to form the dative inflections (e.g. आलिहिं करइ निनाडु)

Ablative—The ablative inflections are rather rare. We come across only one instance of the ablative inflection in *Vasanta Vilasa*—namely अलम थिउ (चिउ BMS) 75, where थिउ = yet in the postposition stage and has not become a termination.

Genitive—तणउ, चउ, ह and नउ are the common genitive terminations. Of these तणउ and चउ are used more fre-

quently in *Vasanta Vilāsa*. As the genitive is an adjectival case, it accords with the subsequent noun related to it. This affects the genitive case suffix, which is re-inflected by the case suffix of the succeeding noun, almost like an adjective. The following examples will illustrate this clearly. : जीवनं तण्ड युवान् (तण्ड accords with neuter noun जीवनं); वसन्ततणा गुण (तण्ड or तणु becomes तणा pl under the influence of the succeeding noun गुण in pl), कुसुमेषु घण्टा; तस्यानी कली (नर becomes नी, as the word accords with fem कली); मयङ्गी भाङ्गी; कुसुमचङ्ग भारि (चङ्ग is affected by the instrumental inflection भारि), तीक्ष्ण रात्रि

The genitive termination ह् is not re inflected in this way e.g. मयङ्ग विष्णु.

Sometimes for metrical requirements तण्ड suffix is placed first, preceding the noun to which it is attached e.g. एषा यापनि तणीय भनय. This shows that तण्ड is still in the stage of the postposition and has not yet crystallized into a case termination.

Locative—The locative termination is generally इ and sometimes though rarely हि (e.g. वनि, त्रिषुवनि, भाङ्गुगङ्गिहि). Once the postposition वरि is used to denote the locative sense, as in उरवरिहार ते भारु मू, 40. Sometimes the locative termination is dropped e.g. चन्दन मरु कर्णाय, चन्दनन अङ्गणीय)

There are a few instances of the *Locative Absolute* in the *Vasanta Vilāsa* (e.g. वह्नि हे गण्ड हिमवति वसुनि स्युत अवतार)

Vocative—There are no specific terminations for the vocative. The following vocative inflections are noteworthy namely, भमस्य, चटुस्य, वद्विन्. The former two indicate the change of final diphthongलट into अा series in the vocative, while the third example वद्विन् is a

bhramśa inflection Its etymology is discussed in the Notes.

ADJECTIVES—Adjectives are not generally found to be declined and hence present no special features

PRONOUNS—The following *pronominal forms* are found in the *Vasanta Vilāsa*

ते, ती, ति—nom sing and pl

तोणि—instr sing

तहिं—loc sing, used adverbially

मि, जी, ति, ती—relative pronouns and pronominal adjectives—nom and acc

जिहा तिहा—loc sing

जिह्या—pronominal adj—nom pl inflection

ए इ (M G ए)—nom sing

इणि—instr sing

सवि—nom pl

कोइ—nom sing

एकि (meaning 'one', 'some')—fem nom sing

निच—pronominal adjective

कित्या—pronominal adjective—dat sing

जिम जिम—pronominal adverb from नि

इत—pronominal adverb from इ, ए

The following are *personal pronouns*

हु nominative मू dative, मू genitive 48, मुझ genitive, तु, तुय nominative, तू dative 48, तुझ genitive

ADVERBS—जइ, कि, किमइ, हिय, अनीय, तां, लगइ are some of the adverbial forms found in the *Vasanta Vilāsa*

CONJUGATION OF VERBS—

Simple Present—3rd pers sing—बहकई, लहकई, धरई, पसरई,
मेदए, छेदए, आगदए, कंदए.

3rd pers pl—करई, वाई, रमई.

Simple Past—Usually the past passive participles serve as the verbal inflections of the past tense.

3rd pers sing—पुहतीय, नीकली, लयड.

3rd pers pl—प्या, गहगह्या, विरच्यां.

Future—1st pers sing and pl—अरचिसु, रचिसु, बामिसु, पामीसु,
सहेसु, देस.

Imperative—2nd pers sing—करि 23, जाणि 25, छांडि, बासि,
धंधोलि, रेलि.

2nd pers pl—रचड.

Potential-Passive—सहण न जाइ, कहण न जाइ, उपम न जाइ.

This construction combines the potential and the passive.

Passive—3rd pers sing—लीजइ.

Compound verbs—ताणि काढइ 34.

PARTICIPLES—

Past Passive—गयइ, संभावीया.

Connective Indeclinable or Absolutive—

सांधीय, वाषीय, न्हाईय, देप्पि.

Infinitive—विलसिना.

Verbal noun—राषणहार (हार is the agentive suffix).

The SYNTAX in the OWR does not present any striking characteristics; it is the same as in early mediæval Gujarātī poetry.

The VOCABULARY of *Vasanta Vilāsa* has ■ more than usual proportion of Sanskrit words which is quite natural in view of the remarkable influence of Sanskrit poetry on this work. As ■ matter of fact several of the verses of *Vasanta Vilāsa* are as we have seen inspired by the Sanskrit epic and popular poetry. This has naturally resulted in the vocabulary of the poem being heavily laden with *tatsama* words. The Prakrit and Apabhramṣa *tadbhāṣas* in which the medial elision is very common, comprise the major element of the vocabulary of the *Vasanta Vilāsa*. Words of Perso Arabic origin are conspicuous by their absence though they occur fairly frequently in later works like *Kalīnadade Prabandha* (vs 1512) and *Ranamalla Chanda* (circa vs 1450). This absence of words of Perso Arabic origin in the *Vasanta Vilāsa* is too important a point to be overlooked, while interpreting its verses.

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Elphinstone College,

Fort, Bombay,

November, 1942

KANTILAL B VIAS

[illegible]

वसन्तविलास

पहिलउ सरसति अरचिसु रचिसु वसन्तविलासु^१ ।
 धीणु^२ धरइ करे दाहिणि^३ बाहणि हसुलउ^४ जासु^५ ॥ १ ॥
 पुहतीय^६ शिवरति^७ समरती^८ हिव^९ रिनु^{१०} तणीय वसत ।
 दह बिसि पसरइ परिमल निरमल ध्या दिशि^{११} अत ॥ २ ॥
 बहिनहे^{१२} गयइ^{१३} हिमरति वसति लयउ^{१४} अवतार^{१५} ।
 अलि मकरदिहिं मुहरिया^{१६} कुहरिया^{१७} सवि सहकार^{१८} ॥ ३ ॥
 वसततणा गुण गहगद्दा^{१९} महमद्दा^{२०} सवि धनसार^{२१} ।
 त्रिभुजनि जयजयकार पिका रज^{२२} करइ अपार ॥ ४ ॥
 पदमिनि^{२३} परिमल वरइ^{२४} लहकइ मलय समीर ।
 मयणु^{२५} जिहा परिपथीय^{२६} पथीय घाइ^{२७} अधीर ॥ ५ ॥

The mangalacarana in A is ॥ ६० ॥ ॐ नमोगणशाय ॥ ,
 while in B it is ॥ ६० ॥ ॐ नमो विष्णवली सुदराय ॥ श्री गुणशाय
 नम ॥

^१वसन्तविलास ^२धाणि ^३बाहणि ^४हासल ^५यासु ^६पहुतीय
^७शिवरति ^८समरति ^९हिव ^{१०}इनु ^{११}दिसि ^{१२}बाहनीए ^{१३}गड
^{१४}लिउ ^{१५}अवतार ^{१६}मुरिया ^{१७}कुहुरिया ^{१८}सहिकार ^{१९}गहि
 गद्दा ^{२०}महिमद्दा ^{२१}सहिकार ^{२२}पकारव ^{२३}पदमिनी ^{२४}बहिकइ
^{२५}लहिकइ ^{२६}मरइ ^{२७}मयणु ^{२८}परपथीअ ^{२९}घाइ

मानिनि^१ जनमनश्चोभन शोभन वाउअ वाट^२ ।

निधुवनफेलिक पामीय^३ कामीय^४ अगि सुहाइ ॥ ६ ॥

मुनि जनना मन भेटए^५ छेदए^६ मानिनी मानु ।

कामीय^७ मनह आणदए कदए^८ पथिरुपरुण^९ ॥ ७ ॥

बनि^{१०} निरच्या^{११} कदलीहर दीहर^{१२} मटपमाउ ।

तलीया तोरण सुदर चदरवालि^{१३} निशाछ ॥ ८ ॥

खेलन वावि सुखालीय जालीय^{१४} गुउपि^{१५} निश्रामु^{१६} ।

मृगमदपूरि कपूरिहि^{१७} पूरिहि^{१८} जलि^{१९} अभिराम ॥ ९ ॥

रगभूमी सजकारीय^{२०} झारीय^{२१} कुकुम^{२२} धोल ।

सोनन^{२३} सारुल सारीय^{२४} बाधीय^{२५} चपकि^{२६} दोल ॥ १० ॥

तिहा निलसइ सनि कामुक जामुक^{२७} हृदयचइ^{२८} रगि ।

काम^{२९} जिस्पा^{३०} अलवेसर वेसु^{३१} रचइ^{३२} घर अगि ॥ ११ ॥

अभिनव^{३३} परि सिणगारीय^{३४} नारीय मिलीय^{३५} विसेसि^{३६} ।

चदन भरइ कचोलीय चोलीय^{३७} मडनरेसि ॥ १२ ॥

^१ मोनिनी (=मानिनी) ^२ बाइ ^३ पामीअ ^४ कामीअ ^५ सोहाइ
^६ भेदइ ^७ छेदइ ^८ कामीअ ^९ कदइ ^{१०} पराण ^{११} बनि
(=बनि) ^{१२} निरच्या ^{१३} चदरवालि ^{१४} जालीय ^{१५} गुपि ^{१६} निश्राम
^{१७} कपूरिहिइ ^{१८} पूरिहि ^{१९} जल ^{२०} सजकारीअ ^{२१} झारीअ ^{२२} कुकुमि
^{२३} सोनन ^{२४} सारीअ ^{२५} बाधीअ ^{२६} चपक ^{२७} जामक ^{२८} हृदयचअ
^{२९} कामु ^{३०} जिसा ^{३१} वेस ^{३२} रचइ (=रचइ) ^{३३} अभिनवि ^{३४} सिण
गारीय ^{३५} मिलइ ^{३६} विवेचि ^{३७} चोलीअ

चंदनवन अक्काहीय न्हाईय^१ सरबारे^२ नीर ।

मंदसुरभिहिमलक्षण दक्षिण^३ बांडं समीर^४ ॥ १३ ॥

नयर^५ निरूपमु^६ ते वनु^७ जीवन^८ तण्ड^९ युवान ।

वासभुवनि तहि^{१०} बिहसई^{११} जलसय^{१२} अलीअल आण ॥ १४ ॥

नव यौवन अभिराम ति रामति करइ^{१३} सुरंगि ।

स्वर्णि जिस्था^{१४} सुर भासुर रासु रमई वरअंगि ॥ १५ ॥

कामुकजनमनजीवन^{१५} ती वनु^{१६} नगर सुरंग^{१७} ।

रासु करइ अबभंगिहि^{१८} रंगिहि^{१९} राउ अनंगु ॥ १६ ॥

अलिजन वसई अनंत रे^{२०} वस्तु^{२१} तिहां परधान^{२२} ।

तरुअर^{२३} वासनिकेतन केतनु किशलसंतान ॥ १७ ॥

वनि विरचइ^{२४} श्रीनंदनु^{२५} चंदनु^{२६} चंदचउ^{२७} मीतु^{२८} ।

रति अनइ^{२९} प्रीति सिउं^{३०} सोहए^{३१} मोहए^{३२} त्रिभुवन चीतु ॥ १८ ॥

गरुड^{३३} मदन महीपति दीपति सहण न जाइ ।

करइ^{३४} नवी कइ^{३५} जुगति रे^{३६} जगति प्रतापु न जाइ^{३७} ॥ १९ ॥

^१ नाहीअ. ^२ सरोवर. ^३ दक्षिण. ^४ सुमीर. ^५ नयरि. ^६ निरोपी.

^७ तीवन. ^८ जीवन. ^९ तणूअ. ^{१०} तिहां. ^{११} बिलसई. ^{१२} जलसई.

^{१३} करइ. ^{१४} यस्था. ^{१५} जीवन. ^{१६} ती वन. ^{१७} सुरंगु. ^{१८} अबभंगिहिइ.

^{१९} रंगिहिइ. ^{२०} ... ^{२१} वसंत. ^{२२} परधान. ^{२३} तरुअर. ^{२४} विरचइ.

^{२५} श्रीमनदनु. ^{२६} चंदन. ^{२७} चदनु. ^{२८} मीत. ^{२९} अनि अनइ. ^{३०} स्यु.

^{३१} सोहइ. ^{३२} ... ^{३३} गरुड. ^{३४} कामु करइ. ^{३५} ... ^{३६} उगति रे.

^{३७} माइ

कुसुम तणु^१ करि घणुह रे गुणह रे भमरला^२ माउ ।
लघु^३ लाघवी^४ नवि चूकड^५ मूकड^६ शर सुकुमाल^७ ॥ २० ॥

मयणु जि^८ वयण निरोपए लोपए कोड न आण ।
मानिनी जन मन हाकर^९ ताकर^{१०} किशाल वृषाण^{११} ॥ २१ ॥

इम देपी रिधि^{१२} कामनी कामिनी किन्नर^{१३} कंठि ।
नेहगहेली^{१४} मानिनी माननी^{१५} मूकड^{१६} गंठि ॥ २२ ॥

कोइलि आंघुलाडालिहि^{१७} आलिहि^{१८} करड^{१९} निनाडु^{२०} ।
कामतणु^{२१} करि आइसि^{२२} आइसि^{२३} पाडए^{२४} साडु ॥ २३ ॥

धंमण^{२५} धिय^{२६} न^{२७} पयोहर^{२८} मोहु^{२९} रचउ^{३०} मग^{३१} मारि) , , ,
मान रचउ^{३२} कित्सा^{३३} कारण ताएणु^{३४} दीह^{३५} विच्चारि ॥ २४ ॥

नाहु^{३६} निछी^{३७} छिमगामटि सामटि मइलु^{३८} अ जाणि ।
मयणु^{३९} महाभटु^{४०} न सहीइ^{४१} सही इ^{४२} हणइ^{४३} ए वाणि ॥ २५ ॥

इण^{४४} परि कोइलि कूजइ^{४५} पूजइ^{४६} युवति मनोर^{४७} ।
विधुर^{४८} वियोगिनी^{४९} धूजइ^{५०} कूजइ^{५१} मयणकिशोर ॥ २६ ॥

^१ तणु. ^२ भमरला. ^३ लघु. ^४ लाघवि. ^५ चूकड. ^६ मूकड. ^७ सुकुमाल.
^८ मयण जी. ^९ हाकर. ^{१०} ताकर. ^{११} संतान. ^{१२} ऋधि. ^{१३} किन्नर. ^{१४} गहेलीय.
^{१५} मानिनीइ. ^{१६} मूकड. ^{१७} आंघुलाडालिइ. ^{१८} आलिहिइ. ^{१९} करड. ^{२०} निनाड.
^{२१} तणु. ^{२२} आयस. ^{२३} आयसु. ^{२४} पाडइ. ^{२५} जभण. ^{२६} धिह. ^{२७} न.
^{२८} पयोधर. ^{२९} ... ^{३०} चु (=रचुं). ^{३१} रचु. ^{३२} किशा. ^{३३} ताएण. ^{३४} नाहु.
^{३५} निछी. ^{३६} मय... ^{३७} मयण. ^{३८} महाभट. ^{३९} सहीय. ^{४०} सही. ^{४१} न
चूक. ^{४२} इणइ. ^{४३} कूजइ. ^{४४} पूजइ. ^{४५} मणोर. ^{४६} वियोगिणी. ^{४७} कूजइ.

जिमं जिमं^१ विहंसइ^२ वणसइ^३ विणसइ^४ मानिनी मानुं^५ ।
 यौवन मदिहि^६ उदंच तिं^७ दंपति थाइं^८ युवान ॥ २७ ॥
 जइ^९ किमइ^{१०} गजगतिं^{११} चालइ^{१२} सालइ^{१३} विरहिणिं^{१४} अगु ।
 वालइ^{१५} विरहिं^{१६} करालीयं^{१७} बालीय चोलीयं^{१८} अगु^{१९} ॥ २८ ॥
 घूमइ^{२०} मधुप सकेसर केसर मुकुल असंख ।
 चालइ^{२१} रतिपति सूरइं^{२२} पूरइं^{२३} सुभटिं^{२४} कि शंख ॥ २९ ॥
 वउलिं^{२५} विद्धला^{२६} महुअरं^{२७} बहुअ रचइं^{२८} क्षणकार ।
 मयण रहइं^{२९} किरिं^{३०} अणुदिणं^{३१} बंदिणं^{३२} करइं^{३३} कइं^{३४} वार ॥ ३० ॥
 चांपला^{३५} तरुयरनीं^{३६} कुलीं^{३७} नीकुलीं^{३८} सोत्रन वानि ।
 मार मारगं^{३९} ऊदीपक दीपक कुलीयं^{४०} समान ॥ ३१ ॥
 बांधइ^{४१} कामुकिं^{४२} करकसुं^{४३} तरकसुं^{४४} पाडल फल ।
 माहि रच्यां किरिं^{४५} केसर ते सरनिकरं^{४६} अमूलं^{४७} ॥ ३२ ॥
 आंघुलं^{४८} मांजरीं^{४९} लागीयं^{५०} जागीयं^{५१} मधुकरमाल ।
 मूंरइं^{५२} माइ कि विरहिणं^{५३} हीअइं^{५४} स धूमवरालं^{५५} ॥ ३३ ॥

^१ जिमं A ms. ^२ वणसइ विहंसइ A, विहंसइ B. ^३ विणसइ. ^४ मान.
^५ मदिहिं. ^६ उदपति. ^७ थाइ. ^८ जे. ^९ जगति (= गजगति). ^{१०} चालइ.
^{११} सालइ. ^{१२} विरहिणी. ^{१३} बोलइ. ^{१४} विरह. ^{१५} कराली. ^{१६} ते बहु. ^{१७} अगु
^{१८} घूमइ ^{१९} चालतइ. ^{२०} सुभट. ^{२१} वुलि. ^{२२} विद्धला. ^{२३} महुअर. ^{२४} करइ
^{२५} आणदिण. ^{२६} बंदिण. ^{२७} वि. ^{२८} चापुला. ^{२९} तरुयरनी. ^{३०} कुली.
^{३१} नीकुली. ^{३२} मारुमारग. ^{३३} कुलीय. ^{३४} कामिनी बांधइ. ^{३५} तरकस.
^{३६} तरकस. ^{३७} करि. ^{३८} सरमुकल. ^{३९} असंख. ^{४०} आंघुले. ^{४१} माजर.
^{४२} लागीअ. ^{४३} जागीअ. ^{४४} मूंरइ. ^{४५} विरहीय. ^{४६} हैइ ^{४७} धूमविराल.

केसूयन्तरी^१ अति वांकुडी वांकुटी मयणची जाणि ।
 विरहिणिनां^२ इणि^३ कालि ज^४ कालिज^५ काढई^६ ताणि ॥ ३४ ॥
 वीर सुभट वसुमायुध आयुध शालजशोक ।
 किशाल जिस्पा^७ असि झवमडं^८ झवकडं विरहिणी^९ लोक ॥ ३५ ॥
 पथिकभयंकर केतु कि केतुकिदल सुवुमार^{१०} ।
 अघर ते विरहविदारण^{११} दारण^{१२} करवतधार ॥ ३६ ॥
 इम देपीय^{१३} वनसंपइ^{१४} कंपइ^{१५} विरहिणि^{१६} साधु^{१७} ।
 आंसूअ^{१८} नयण निशा^{१९} भरडं सांभरई^{२०} जिम जिम नाधु^{२१} ॥ ३७ ॥
 विरहि^{२२} कराळीय^{२३} फाळीय वालीय^{२४} चोलीय अंगु^{२५} ।
 विषय गणइ^{२६} तृण तोळइ वोळइ ते बहु भंग^{२७} ॥ ३८ ॥
 रहि रहि तोरीय^{२८} जो इलि^{२९} कोइलि^{३०} स्युं बहु वास ।
 नाहुलड^{३१} अजीय^{३२} न आयइ भावइ मूं न विलास ॥ ३९ ॥
 डर धरि हार^{३३} ते भार^{३४} मूं^{३५} सयरि^{३६} सिंगार^{३७} अंगार^{३८}
 चीतु^{३९} हरइ नवि चंदनु^{४०} चंदु^{४१} नही मनोहार^{४२} ॥ ४० ॥

^१ केसूअडुली. ^२ विरहणीना. ^३ ईणई. ^४ कालिजि. ^५ कालिजु.
^६ काढए. ^७ जिशां. ^८ झलमडं. ^९ विरहणी. ^{१०} सवुमार. ^{११} विदारण.
^{१२} दारण. ^{१३} देपीअम. ^{१४} संपए. ^{१५} कंपए. ^{१६} विरहणी. ^{१७} साध. ^{१८} आंसूए.
^{१९} निशा. ^{२०} सांभरई. ^{२१} नाय. ^{२२} विरह. ^{२३} कराळीअ. ^{२४} वालीय
 फाळीअ. ^{२५} चोलीअ चयु. ^{२६} गिणइ. ^{२७} भगु. ^{२८} तोरीअ. ^{२९} अलि.
^{३०} कोअलि. ^{३१} नाहुलड. ^{३२} अजीय. ^{३३} हार. ^{३४} भार. ^{३५} मूं. ^{३६} सयरि.
^{३७} शंगार. ^{३८} अंगार. ^{३९} चीतु. ^{४०} चंदन. ^{४१} चंद. ^{४२} मनोहार.

माइ मू दूय जनीठउं^१ दीठउं^२ गमइ न चीर ।
 भोजनु^३ आजु^४ ऊचीठउं^५ मीठउं^६ स्वदइ^७ न नीर^८ ॥ ४१ ॥
 सकलकला तुय^९ निशाकर श्या^{१०}कर सयरि^{११} सतापु ।
 अबल म भारे कलनिय^{१२} शवियरे^{१३} हिव^{१४} पाप^{१५} ॥ ४२ ॥
 भमरला छाडि न पाखलि^{१६} खाखल^{१७} घ्या अम्ह सयर^{१८} ।
 चादुला सयर^{१९} सतापण आपण तां नही वडर^{२०} ॥ ४३ ॥
 बहिनूए रहइ^{२१} न मनमय मनमयतउं^{२२} दीहराति^{२३} ।
 अग अनोपम शोपइ पोपइ वयरु^{२४} अराति ॥ ४४ ॥
 कहि सहि^{२५} मुझ प्रिय^{२६} घातडी रातडी निम्ह न जाइ ।
 दोहिलउं^{२७} मजरिनकेतन^{२८} चेतु नही मुझ यउ ॥ ४५ ॥
 सखि मुझ परकइ^{२९} जाघडी ता घडी निहं छड आहु ।
 दूय सरे हिव^{३०} घामिसु पामिसु प्रिय^{३१} तगउं^{३२} राहु ॥ ४६ ॥
 विरहु^{३३} सह तहि^{३४} भागलउं^{३५} वगलउं^{३६} कुललउं^{३७} पेरि ।
 वायसना गुण वरणए वरण ए त्यजिय^{३८} निजनि ॥ ४७ ॥

वन वन^१ वायस तू^२ सर मू सरसु^३ तू^४ देस ।
भोजनि कूर करबलउ^५ आपउउ^६ जद हू^७ लहेसु^८ ॥ ४८ ॥

देसु कपूरची वासि रे वासि वली सु^{११} एउ ।
सोवन^{११} चाच निरूपम रूपम पापडीउ^{१२} बेउ ॥ ४९ ॥

शकुन विचारि मभायीया आयीया तीह^{१३} बालभ ।
रसि^{१४} भारि निज प्रिय^{१५} निरपीय हरेपिय^{१६} दिइ परिरम ॥ ५० ॥

रगि रमद मनि हरिसीय^{१७} सरिसीय^{१८} निज भरतारि ।
दीसइ ते गयगमणीय नमणीय^{१९} कुचभर^{२०} भारि ॥ ५१ ॥

कामिनी नाहुला जी^{२१} सुख ती^{२२} मुखि^{२३} कदण न जाइ^{२४} ।
पामीय^{२५} नइ प्रियमगम अग मनोहर^{२६} थाइ^{२७} ॥ ५२ ॥

पूप भरी^{२८} सिरि^{२९} केतुकि^{३०} सेत किया^{३१} सिंगार^{३२} ।
दीसद ते गयगमणीय^{३३} नमणीय^{३४} कुसुमचइ^{३५} भारि ॥ ५३ ॥

सहजि सलील मद्रालस आलसीया^{३६} तीह^{३७} अग ।
रासु^{३८} रमद अबला वनि लगनिसयारिसु रग ॥ ५४ ॥

^१ धनुधनु ^२ तू ^३ सरवस ^४ तुअ ^५ करबल ^६ आनल
^७ जुरे ^८ हू ^९ लहेस ^{१०} रसु ^{११} सोवन ^{१२} पापुडा B, पापडीउ A
^{१३} तीह ^{१४} निश ^{१५} प्रीय ^{१६} हरपीअ ^{१७} हरपीय ^{१८} सरसीय
^{१९} नमणीअ ^{२०} कुचयुग ^{२१} जी ^{२२} ती ^{२३} सुख ^{२४} जाइ ^{२५} प्रामीय
 (= पामीय) ^{२६} मनोहर ^{२७} थाइ ^{२८} भरया ^{२९} सरि ^{३०} केतुकि
^{३१} किया ^{३२} शणमार ^{३३} गयगमणीय ^{३४} नमणीय ^{३५} कुचभर ^{३६} आलसीया
^{३७} तीह ^{३८} राग

कान^१ कि झलझड़ वीज नउ^२ वीजनउ^३ चंदु^४ कि भालि ।

गल्ल हसईं सकलं क मयंकह त्रिबु^५ विशाल ॥ ५५ ॥

मुख^६ आगलि तुं मलिन रे नलिन जई जलि^७ न्हाई^८ ।

दंतह वीज दिपाडि म दाडिम तुं जि समाहि ॥ ५६ ॥

मणिमय^९ कुंडल कानि रे वानि हसईं^{१०} हरीयाल^{११} ।

पंचमु आल ति^{१२} कंठि रे कंठि मुताहलमाल^{१३} ॥ ५७ ॥

वीणि^{१४} भणउं^{१५} कि भुजंगमु^{१६} जंगमु^{१७} मदनकृपाण^{१८} ।

कि रि^{१९} विपमायुधि^{२०} प्रकटीय^{२१} भृकुटीय^{२२} धणुह^{२३} समान^{२४} ॥ ५८ ॥

सीसु^{२५} सीदुरि^{२६} पूरिय^{२७} पूरिय^{२८} मोतीय^{२९} चंगु ।

रापडी जडीय^{३०} कि माणिकि जाणिकि^{३१} फणिमणि चंगु ॥ ५९ ॥

तीह^{३२} मुखि मुनि मन^{३३} साल^{३४} चाल^{३५} रथ^{३६} कि अनंगु ।

सूरसमान^{३७} कि कुंडल मंटल कियां^{३८} रथ अंग^{३९} ॥ ६० ॥

भमह^{४०} कि मनमथ धुणहीय^{४१} गुणहीय वरतणु हार ।

वाण कि नयण रे मोहई सोहई^{४२} सयल संसार^{४३} ॥ ६१ ॥

^१ अहो । कान A; कान B. ^२ वीजनु. ^३ वीजनु. ^४ चंद. ^५ विब.

^६ अहो । मुख A; मुख B. ^७ नलि. ^८ नाहि. ^९ अहो । मणिमय A;

मणिमय B. ^{१०} वसई. ^{११} हरीयाल. ^{१२} आलवई. ^{१३} मुताफलहार. ^{१४} अहो ।

वीणि A; वीणि B. ^{१५} भणू. ^{१६} भुजंगम. ^{१७} गम. ^{१८} मदनकृपाण. ^{१९} करि.

^{२०} विपमायुध. ^{२१} प्रकटीअ. ^{२२} भृकुटीअ. ^{२३} धणह. ^{२४} समान. ^{२५} अहो ।

सीसु A; सीस B. ^{२६} सीदुरिहि. ^{२७} पूरिउ. ^{२८} पुरियु. ^{२९} मोतीअ. ^{३०} जडीअ.

^{३१} जाणिकि. ^{३२} तीहई. ^{३३} जन. ^{३४} चालइ. ^{३५} चालइ. ^{३६} रथु. ^{३७} सूरसमानि.

^{३८} किया. ^{३९} चर चंगु. ^{४०} भमहि. ^{४१} धणुहीय. ^{४२} सोहइ. ^{४३} संसार.

हरिण^१ हराय^२ जोतीय मोतीय^३ना^४ शरि^५ जालि^६ ।
 रगि^७ निरुपम अधर रे अरर त्रिया^८ परवाल^९ ॥ ६२ ॥
 तिल^{१०} कुसुमोपम^{११} नाउ रे लाउ रे लीजड मूठि ।
 विशल्य^{१२} कोमल पाणि रे जाणि रे चोल मजीठ^{१३} ॥ ६३ ॥
 बाहुलता^{१४} अति कोमल कमल मृणाल समान ।
 जीपइ उदरि पचानन आनन नहीं^{१५} उपमानु^{१६} ॥ ६४ ॥
 बुच त्रि^{१७} अमीयकलसा^{१८} पणि थापणि^{१९} तणीय^{२०} अनग ।
 तीहचउ^{२१} रापणहार कि^{२२} हार ति^{२३} धरल भुजग^{२४} ॥ ६५ ॥
 नमणि^{२५} वरड न पयोधर योउ र सुरतसगामि ।
 कचुका^{२६} त्यजइ^{२७} स्नाहु रे नाहु महामहु^{२८} पामि^{२९} ॥ ६६ ॥
 नाभि^{३०} गभीर सरोर उररारि^{३१} त्रिलि तरग^{३२} ।
 जघन^{३३} समेखल पीर चीवर पहिरिणि^{३४} चग^{३५} ॥ ६७ ॥
 निरुपमपणइ त्रिधि ता^{३६} घटी जाघडी^{३७} उपम न जाइ ।
 करि कवण पड^{३८} नेउर केउर बाहटीआ^{३९} ॥ ६८ ॥

^१ अहो । हरिण A, हिरण B ^२ हरावइ ^३ मोतीय मोतीय ^४ ना A ^५ शन A
^६ जाल ^७ रगि ^८ जिस्त्रा ^९ परिवाड ^{१०} अहो । तिल A, तिल B ^{११} कुसुमो
 पम ^{१२} विशिल्य ^{१३} मजीठ ^{१४} अहो । बाहुलता A, बाहुलता B ^{१५} नहीं
^{१६} उपमान ^{१७} बेठ ^{१८} अमीयकलसा ^{१९} थापणि ^{२०} तणीअ ^{२१} तीहचउ ^{२२} रे ^{२३} कि
^{२४} भूअनु ^{२५} अहो । नमणि A नमणि B ^{२६} दडकु (= २) ^{२७} निजइ ^{२८} महा
 मड ^{२९} पासि ^{३०} अहो । नाभि A नाभि B ^{३१} उदरि रे ^{३२} तुरग ^{३३} जयन
 (= जघन) ^{३४} पहिरिणि ^{३५} चगु ^{३६} ता ^{३७} जाघडी ^{३८} पाइ ^{३९} बाहटीआइ

अलविहि^१ लोचन मीचइ^२ हिचइ^३ दोलिहि^४ एकि ।
 एकि हणइ^५ प्रियु कमलि रे रमलि^६ करइ जल^७केलि^८ ॥ ६९ ॥
 एकि^९ दिइ सहि अलीय^{१०} तालीय छंदि^{११} रास ।
 एकि^{१२} दिइ^{१३} उपालमु^{१४} वालंभरहि^{१५} सविलास ॥ ७० ॥
 मुरकलइ^{१६} मुख^{१७} मचकोडइ मोडइ ललवल अंग^{१८} ।
 वानि स धनुष^{१९} वपोडए^{२०} लोडए^{२१} चित्तु^{२२} सुरंगु^{२३} ॥ ७१ ॥
 पाडल कली^{२४} अति कूअली तुं अलीयल^{२५} म धंधोलि ।
 तउं^{२६} गुणवेव ति^{२७} साचउं^{२८} काचउं महीउं^{२९} म रोलि^{३०} ॥ ७२ ॥
 फंटकसंकटि एवडइ केवडइ पइसी^{३१} मंगु ।
 छयलपणइ गुण माणइ^{३२} जाणइ परिमल^{३३} रंगु ॥ ७३ ॥
 वडलसिरी^{३४} मदभीमल इ^{३५} भलपणु^{३६} अलि राज^{३७} ।
 संपति विणु^{३८} तणु मालती^{३९} मालती वीसरी^{४०} आज^{४१} ॥ ७४ ॥
 चालइ^{४२} नेह^{४३} पराणउ^{४४} जाणउं^{४५} भलउ^{४६} सखि भंगु ।
 अलगं यिउ^{४७} अति नमण इ^{४८} दमण इ लिइ^{४९} रसु रंगु^{५०} ॥ ७५ ॥

^१ अलविहिं. ^२ मीचइ. ^३ हीचइ. ^४ दोलिहिइ. ^५ हणइ. ^६ जमलि. ^७ जलि.
^८ एकि. ^९ एकिरे. ^{१०} अलीअ. ^{११} छंदिहिं. ^{१२} एकिरे. ^{१३} दिइ. ^{१४} उपालभ रे.
^{१५} रहि. ^{१६} मुरकलइ. ^{१७} महु. ^{१८} अंगु. ^{१९} सुवन. ^{२०} वपोडइ. ^{२१} लोडइ. ^{२२} निवु.
^{२३} नवुरंगु. ^{२४} छइ. ^{२५} अलीअल. ^{२६} तु. ^{२७} ते. ^{२८} साचउ. ^{२९} महीय. ^{३०} विरोलि.
^{३१} पइसीअ. ^{३२} पामइ. ^{३३} परिमलु. ^{३४} In B ms verse 73 precedes
 verse 72 ^{३५} वडलसरी. ^{३६} मदभीमल तुं. ^{३७} मलपणि. ^{३८} राजु. ^{३९} विण
^{४०} सुकमालती. ^{४१} वीसरी. ^{४२} चालए. ^{४३} नेहि. ^{४४} पुराण न.
^{४५} जाण. ^{४६} भलु. ^{४७} यिकउ. ^{४८} निपुणइ. ^{४९} गध. ^{५०} मुरगु.

चाळइ^१ विलसिया निरु^२ रे^३ भमर निहाळइ मागु ।

आचरिया^४ इणि^५ नियगुण^६ नीगुण^७ स्यु^८ तुज्ञ^९ लागु ॥ ७६ ॥

कमूय^{१०} गरु^{११} म ॥ धरि मू सिरि^{१२} भसडु^{१३} वडु^{१४} ।

मालइ^{१५} विरहिं^{१६} बहुअ^{१७} दहु^{१८} अय हु^{१९} भणी^{२०} वडु^{२१} ॥ ७७ ॥

सलि^{२२} अलि चलण^{२३} न चापड^{२४} चापड लिअड^{२५} न गधु ।

रुडड^{२६} दोहग^{२७} लागद आगड^{२८} इस्यु^{२९} निवधु ॥ ७८ ॥

भमरि^{३०} भमतउ गुणु^{३१} वरड अगरु जि^{३२} कोरीउ को^{३३} ।

अजीय रे^{३४} तीणि^{३५} बरासडड^{३६} वस विणासइ सोइ ॥ ७९ ॥

मूरप प्रेम सुहातीय^{३७} जातीय^{३८} जईअ^{३९} म चाति ।

निहसीय^{४०} नगीय^{४१} निगालीय^{४२} वालीय^{४३} मन्पि^{४४} प्रीति ॥ ८० ॥

एक थुड नडल नइ^{४५} बेडल^{४६} बेड लता^{४७} नय नहु^{४८} ।

भमर निचाळ^{४९} विस्था^{५०} मरड^{५१} पामर निलसि न वड ॥ ८१ ॥

मररदि^{५२} मातीय^{५३} पदमिनि^{५४} पदमिनी जिम नव नहु^{५५} ।

अवसरी ले^{५६} रसु^{५७} मूरुद चूरुद भमर न देहु^{५८} ॥ ८२ ॥

^१ कालए ^२ विवर ^३ न ^४ आपरीआ ^५ इणइ ^६ निगुण ^७ नीगुण
^८ स्यु ^९ तुज्ञ ^{१०} केसूअ ^{११} गरु ^{१२} शरि ^{१३} भमर ^{१४} वडु ^{१५} मालनी
^{१६} विरह ^{१७} बहु ^{१८} निह ^{१९} हु ^{२०} हु ^{२१} भणीअ ^{२२} वडु ^{२३} सपि ^{२४} चलमि
^{२५} चापड ^{२६} लिअनु ^{२७} रुडड ^{२८} दोहग ^{२९} अगरद ^{३०} इसु ^{३१} भमर ^{३२} गुण
^{३३} अगरज ^{३४} जोइ ^{३५} तीणइ ^{३६} विरासद ^{३७} तु हातीय ^{३८} जातीअ
^{३९} गद ^{४०} निहसीअ ^{४१} नव ^{४२} नीमालीय ^{४३} वालीअ ^{४४} माडि न ^{४५} जइ
Ams ^{४६} वालउ ^{४७} लता ^{४८} भेड ^{४९} विचात्रि ^{५०} निशा ^{५१} मर
^{५२} मररद ^{५३} मालीअ ^{५४} पदमिनी ^{५५} नेह ^{५६} लेव ^{५७} रसु ^{५८} दह

भमर पलांस^१ कसा^२ बुल आवुल^३ आबिली छडी^४ ।
 बुचभरि फलतकि^५ तरुणीय^६ करणी^७ स्यु^८ रति माडि^९ ॥ ८३ ॥
 इणपरि^{१०} निज^{११} प्रियु^{१२} रजवइ^{१३} मुजवयण इणि^{१४} ठाइ ।
 धनु धनु ते गुणत वसतविलासु^{१५} जि^{१६} गाइ^{१७} ॥ ८४^{१८} ॥

^१पलास ^२करा ^३आवुल ^४छाडि ^५फलित कि ^६तरुणी
 अ ^७करणी अ ^८सित ^९माडि ^{१०}इणइ परि ^{११}नितु
^{१२}प्रिय ^{१३}रजवइ ^{१४}इणि ^{१५}वसतविलास ^{१६}जे ^१गाइ ^{१८}इनि
 श्री वसतविलास पाशु समाप्त ॥ छ ॥ —the colophon in A. इति
 श्री वसतविलास समाप्त ॥ ॥ श्री ॥ छ ॥ —colophon in B

NOTES

1. पहिलउ—Deś (= Deśya) पहिल, Ap (= Apabramśa) पहिलउ—first of all to commence with Originally an adjective used here adverbially सरसति—Sk सरस्वती भरविमु—I shall propitiate Fut 1st pers sing, used in the sense of the present Ap fut 1st pers sing term सउ > OWR (= Old Western Rajasthan) सु दाहिणि—Sk दक्षिण Pr (= Prakrit) दाहिण करि दाणि—in the right hand बाहिणि—loc. sing used datively जासु—Sk यस्य, Ap जासु—whose

The poet invokes the blessings of goddess Sarasvati for the successful completion of his poem

2 पुहतीय—Sk प्राता, Pr पहुता—has arrived सिवरति—Sk शिवरात्रि, Pr निवरात्रि—fourteenth day of the dark half of Magha समस्ती—Sk समरात्रि, Pr समरती—the nights of which are सम (equal to, or as long as the day). ✓ दिव—Sk अय Pr अ, OWR हव—now तणीय—Sk ^०तन + क Ap तणउ तणी is the fern inflection of the genitive Ap postposition तण and य is only an expletive, तणीय वसत—Note the syntax, the postposition precedes the base for metrical purposes दह—Sk दश, Ap दह—ten ध्या—Sk स्थिता Pr धिआ—have become दिशि अत—ends of the directions, entire expanse of the directions The loc termination of णिशि is redundant पुहतीय वसत—Sivaratri with मम (equal, as long as the day) nights has come and the spring season has now set in

K H DHURVA emends verse 2a and reads पडु तीय निजगी हिव रनि वरनि पडुती वमन “Love between husband and wife has increased three fold, as spring has set in His reading as discussed in the introduction is not based on any MS

3 बहिन हे (बहिन् B MS)—Vocative—Sk भगिनि ६, Ap बहिणु (Hemacandra—Pr Gr viii-4-422)—O sister, friend गयद् हिमवति—Sk गये दिगन्ति—locative absolute—Winter having gone मकरदिहि—with flower juice Sk भिष, Ap हिं instr pl, OVR हिं instr term मुहरिया—Pr मुख—are happy with, enjoy कुहरिया—Sk बौरभिता, Pr बौरविभ—have blossomed भलि सदकार—The bees are pleased with the flower juice, and all the mango trees have put forth blossoms

4 गहगह—Sk गह (to enter deeply into) or Des गहगह—have spread महमहा—Pr महमहिभ (He viii-4-78)—have spread their fragrance सुवि—Sk सर्वे Pr सन्ने घनसार—camphor trees पिछा रव करह—the cuckoos sing DHRUVA reads in place of 4a, मयन तत्र गुण गहगहा महमहा महु मदकार—The bow-string (गुण) of मदन (i.e. bees) have started humming and the mahura (Mod Guj महुहा) trees are all fragrant (with blossom) DHRUVA has mutilated the text, and the interpretation of his own emended version is far fetched

5 बहकह—Pr मयमय (pres. part मयमय)—spreads fragrance लहिकह—Sk निर्गमने Pr हिकर (He viii-4-55)—blows slowly and pleasantly मयणु—Sk मदन, Ap मयणु—the god of love. परिपथीय—Sk परिपथि—enemy, highway man य is an expletive, a pādapūraka, and is an evolute of च, and sometimes of क धाह—Pres 3rd pers pl मयणु . अधीर—waylaid by मयन the god of love the travellers lose fortitude and rush (home to meet their beloveds)

■ वाउला—Sk वायन, Pr वाउल—breezes वाह—Pres. 3rd pers pl—Sk वान्ति, Ap वाहि—blow निधुवनवेदिक—sexual pleasure, sexual enjoyment पासोय—having obtained—Sk प्रप्य Ap पवि य is either an expletive or comes from the क्तवान् term ह्य, frequent in Śauraseni and Magadhi but rare in Ap सुहाह—Sk राजन्ने, Ap सोहहि—look handsome

7 मानु—Sk मान, Ap माणु—jealous anger, anger excited by the inconstancy of the lover मनह—OVR termination ह is

a genitive sing and sometimes dative sing termination (as in this case), believed to be an evolutive of Sk स्व > Pr स्व > Ap सु, हो, * OWR ह It is more likely to have evolved from Ap dative-genitive plural termination ह (ह also occasionally occurs as the gen pl term in Ap) ह (Ap dat gen pl) > OWR ह, ■ gen suffixes (cf तीह आ—*Vasanta Vilasa*, 54) कामीय मनह आणदण—(the spring season) delights the hearts of lovers कदण—Sk काडयनि (threshes, unhusks), Pr कण or कडण, Mod Guj छा—threshes, pounds into dust

8 वनि—ह ■ the locative sing termination It has descended from the loc ending इ of Ap nouns with ■ stem (जिनेच—He viii-4-334), as in the present case Alternatively it may have evolved from हि, the Ap loc term of इकारान nouns विरच्या—Sk निरक्षिा—constructed कदलीहर—Sk कदलीगृह, Pr कदलीहर—temporary resting place erected from the trunks of plantain trees, or bowers of plantain trees दीहर—Sk दीर्घ, Pr दीहर (He viii-2-171)—long तलीया तोरण Mod Guj तरीया तोरण—a kind of ornamental torana—(i.e. decoration of the upper arch of outer doorway) चंदरवाल—canopies in which designs of the moon and the stars are shown*

The poet gives details of the spring sports in which lovers delight.

■ खेलन—for sport—dative term is dropped वावि—Sk वावि Pr वावि, Mod Guj वाव—an ob'long reservoir of water with a series of steps for descending to the water edge सुखालीय—Sk सुखात्वि, Pr सुखात्वि—well washed, cleansed clear जालीय गुडपि—in latticed windows—Sk गवाक्षे, Pr गवक्षि मृगमदपूरि—Sk पूर, Pr पूर, ■ flow of water—with mush water कपूरिहि पुरिहि—Sk कपूर, Pr कपूर—with camphor water खेलन. . अमिराम—for water sports there

* See K. H. DHURVA—*Bhālana s Kadambari*—p 207

are clear reservoirs filled with nice water scented with musk and camphor, and there are latticed windows (in the *पवि*) to retire to after sports

10 सज्जारीय—Sk सज्जीयारयिका, Pr सज्जीयारयि—getting (lit having got) fitted up, equipped, accoutred. झारीय—Sk झारयिन्ना, Pr झारिन्—getting besprinkled with घोल—Sk घुल्लि or घोल्लि, Pr घोल्लि—a paste, a mixture झारीय . घोल—having sprinkled saffron water on the floor सोवन—Sk सोवन्, Pr सोवन्—made of gold, golden साधीय—Sk संधय, Pr संधिभ—having joined याधीय—Sk बद्धा or बद्धा, Pr बधिभ—having fastened, fastened दोल—Sk दोल, Pr दोल—a swing

11 तिहा—Sk तस्मिन्, Ap त्हा—there Hemacandra considers this to be an ablative form But scholars agree in accepting this as the locative sing inflection of तद् * विलम्ब—pres 3rd pers pl—sport, amuse themselves जामुक्—Sk याम, Pr याम—for hours (lit. प्रहर*) together DHARUVA gives the reading यामव and interprets it as 'loving couples'. हृदयचह रणि—with hearts full of joy (lit with joy of heart) चह is the genitive term. inflected instrumentally Gen sing term च is a frequent feature of the OWR of the 15th and 16th centuries It can be traced back to the ल्य of the adverbs भवत्य, तवत्य ल्य Sk will give rise to च Sk त्यरु > चउ Ap > चउ OWR Hemacandra (vii-2-149) gives मन्देचय and सुन्देचय for आनन्द or नरमदीय and यौष्माय or सुष्मदीय Thus चय has genitive sense (सरधर्ष) and can be considered to be the predecessor of the चउ term निस्त्या—Sk यादृशा, Ap यस्त्या अलवेसर—this word is rather obscure DHARUVA has not given its meaning in his notes It is possible however, to make a conjecture about the meaning अलवेसर is phonetically similar to the mediaeval Guj word अलवेग अलवेमर means "charming and majestic"

* N E DIVATIA—Gujarati Language and Literature, vol. II p 85.
K. H DHARUVA—Bhālana s kādambari—p. 206

Its derivation is not known It is used as an adjective qualifying the noun वसु

12 परि—Sk प्रवारेण, Ap पवारें, पवरें (पवारि and पयारि forms are also possible in the अवतान्त instrumental).^{*} सिङ्गारीय—Sk दृगारित Pr सिङ्गारिय and सिङ्गारिय—decorated, adorned मिलीय—Sk मिलित, Pr मित्रिअ—gathered together कचोलिय—Sk कच्चोलिया Pr कचोलिया—a small cup usually meant for hair oil or saffron चोलीय—Sk चोली—a bodice रेसि—Ap रेसि, a dative postposition meaning 'for', 'for the sake of', 'for the purpose of' (तादर्थ्ये वेदि—वेदि—रेसि—रेसि—वण्णा He viii—4-425) चदनमरइ, मदनरेसि—(The fair women) fill their Kacholis with sandal paste for beautifying their bodices

13 न्हाईअ—Sk स्नात्वा, Pr न्हाअ—having bathed into सरवरि नीर = मरवर नीरि The locative termination is transferred to the preceding adjunct to suit the requirement of the metre Perhaps the इ of सरवरि is redundant and the locative term of नीर is dropped मदसुरभिहिमलक्षण—bearing a faint lingering fragrance and cool चदनवन समीर—The southern breeze is blowing cool and fragrant, having traversed through the sandal groves and passed over the waters of the lakes

14 वनु—final उ is the nom and acc sing term of nouns ending in अ (Technically, it is the final अ of nouns ending in अ that changes to उ before the nom and acc. terminations स्वमेरस्योन् He viii—4-331) ते—Sk ते nom pl—Ap ते, ति nom and acc pl—OVR ति, ती, ने nom and acc. वासभुवनि—a house, inner apartments of a house, a bed chamber (बामगृह) तहिं—Sk तत्र Pr तहिं. जलसय—Sk जलशय, Pr जलशय—lotuses अलिअल आण (1) Sk अलिकुड, Pr अलिउड

^{*} K. H. DHURVA believes परि to be the feminine form of प्रवार > पवार That is how he explains the ending इ (see Bhālaras Kadambari p 160)

+ Sk अन्यत्, Pr अग्न—*and the swarms of bees* (2) Sk अङ्कुर, Pr अङ्कित + अग्न Deś (अरोनि)—*covered with bees* (3) अनिभन्ता Deś musk + Sk अर्गत्, Pr अग्न, water—*musk-water*

15 रामनि—Sk रत्न or रमिन्—(love) sports आभगमनि रामनि = नि अभिराम रामनि सुरगि—*with grace gracefully स्वर्णि जित्या सुरभासुर—like the illustrious gods in heaven रामु रमइ (the youthful lovers) play rāsa—a sportive circular dance* Sk रत्न Ap रत्न

16 कम्बुक अनमनजीवनु ती वनु नगर सुरगु—*That pleasure wood, which to the lovers, is their very existence, is like a charming city where the god of love rules as king अवभोगिदि—Sk अवभिर्ग, Ap अवभिर्गिदि, or Sk अवभिर्गेन Ap अवभिर्ग, or Sk अवभन Ap अवभिर्ग* Perhaps व of अवभिर्गिदि is प्रशिप्त or redundant. It is possible that अवभिर्गिदि evolved from अवभनेन, with an additional instr termination tacked on to it The alamkāra is समस्त वस्तुविषय or साङ्ग रूपक (from verse 16 to verse 21)

17 In that city of King Ananga, the bees are the subjects spring is the minister, trees are the stately mansions and the tender sprouts of leaves serve as festive banners वासनिकेतन—*dwelling houses, mansions*

18 In his pleasure wood city the sandalwood tree is the royal dwelling place of King Ananga भीतदनु—heavenly residence elysium भीतदनु चदनु—*divine residence in the form of a sandalwood tree चदचउ मीनु—the friend of the moon—i.e. Ananga the god of love* Sk चन्द, Pr चर Sk मित्र, Pr मित्र OWR भीत cf Sk verse 42, Appendix II—नव प्रियमल दृष्टारम्भर रमरो हरो चद्र । अनइ—Sk अन्यत्, Pr अग्न OWR अनर (मुग्धा gives अनरता = अन्यत् कि, and वाग्दिष्टा gives अनेतर = अन्यत्) सिउ—Sk सम Ap मित्र, OWR सिउ, रत्न, Mod Guj ३—with in the company of रनि अनर प्रीति—the two wives of Kāmadeva *

* सगनी मनाया रत्या प्रीतिरिति श्रुता ।

K H DHURVA interprets this verse as follows — "The sandalwood tree, as white as the moon (चन्द्रतुमीव—friend of the moon १ = like the moon) brings to the forest the splendour of the divine garden. The minds of the creatures of the three worlds look charming on account of love (प्रीति) and the desire for sensual enjoyment (रति) " He has failed to see that Kāma is conceived of as the friend of the moon and has consequently failed to grasp the proper import of रति and प्रीति. Apart from being far fetched his interpretation would imply a break in the continued metaphor of the pleasure-forest as the city of Kāma. His interpretation is entirely unconvincing. It should be noted here that the metaphor of the kingdom of Kāma (verse 16) is maintained upto the 22nd verse.

19 गरुड—Sk गुरक, Ap गरउ, Mod Guj गरवो—great, respectable majestic दीप्ति—Sk दीप्ति—splendour, brilliance, prowess सह्य न जाइ—cannot be endured. This is an instance of passive construction, which has also the sense of potential or शक्यार्थ Sk न सह्ये, Ap न सह्यइ—Mod Guj सह्य न जाय कह—Sk बनि, Pr कर, Mod Guj देखीय—ever so many न जाइ—(so that) it does not diminish or disappear न माइ (B Ms)—cannot be contained within, overflows from.

20 गुणइ—Sk गुण, Pr गुण—for the bow-string, in place of the bow-string भमरह्य—Sk भ्रमर, Ap ममर हो is a diminutive suffix कुसुम तणु.. भमरह्य माल—Cupid's bow is said to consist of flowers and the bees (attracted by their fragrance) form the bow string ह्यु हाथवी—light handedness or dexterity (in archery) नवि—Sk नावि, Ap नवि or नवि चूकइ—Sk भ्रंरने, Ap ādeśa चुकइ—stray from, miss, lose मूकइ—Sk मुबनि, Ap मुकइ—discharges

21 No one dare disobey the commands of King Madana नि—Sk न, Ap नि—(himself), (personally), very—a

particle of emphasis. Or Sk वे, Ap जि (He viii-4-387), जे (He viii 4-333)—those. निरोपण—Sk निरूपयति—lays down, defines, promulgates. आज्ञा—Sk आज्ञा, Pr आज्ञा (He viii-2-92)—order, command. हारण—Deś हारण—drives, impels, directs. ताकण—Sk तक्षति (to wound, hurt, strike), Pr तक्षन् Mod Guj ताके—directs against, levels against. क्षिप्र कृपाण—a sword, or dagger in the form of young sprouts.

22. इम—Sk एवम्, Ap एवम्, OWR इम (सुप्. gives इम = एवम्, इत्थ). Or Sk इमम्, Pr इम—thus. कामनी—Here नी is the genitive term. Sk ^० तनकः, Ap तनउ, OWR तनउ, नउ—नी is the fem. inflection of नउ. गहेली—Des ग्रहिण, Pr ग्रहिण—possessed, mad. नेह गहेली—madly in love. गंठि—Sk ग्रन्थि, Pr गन्धि—a knot, a tender spot, injury.

The full fledged splendour of Kāma infatuates the fair ladies, and dispels memories of injured pride from their minds.

23. आबुल—Sk आबल, Pr अबल, OWR आबल or आबु. ल and ड are स्वरिक or pleonastic suffixes. Hemacandra mentions the following स्वरिक suffixes—अ-उ-दुःखः (i. e. अ, अउ, उह) स्वरिक-क-उ-च (He viii-4-429). But ल is an evolute of ड, and ड can be traced back to the Sk suffix ड, which has survived in words like बूढ़ी. Thus OWR आबु will have to be derived from a hypothetical Sk आबलकः. आबलकः > अबलउ > अबलउ > आबु. डालिहि—Deś डालि—हि is the Ap loc. pl. termination, in the case of nouns ending in ड, and in the case of pronouns. आलिहि—Sk आली, Pr आली. हि is the Ap dative—genitive term. of the nouns ending in ड and उ—to her female friend (the मानिनी of the earlier stanza). Sk आभि—Pr आभि may also mean 'bees'. But that meaning does not suit the context. करि—Sk कुरु, Ap करि—imperative 2nd pers. sing. आहमि—Sk आदेश, Pr आहम, OWR fem आहमि—command, order. आहसि—Sk आदेशिन्, Pr अग्रमि—lover (अभिप्रीति, इच्छुः). सादु—Sk शब्द, Ap. सद्—अ word, a call. कोहलि . . . सादु—The

cuckoo, perched on a mango tree, advises the mānini,
 "Carry out the orders of Kāma, your lover calls you"

24 धमग—Sk सम्मन, Pr धमग—stopping, becoming stiff
 थिय—Sk रिम, Pr थिअ—past pass part.—have remained Or
 Sk थिनि, Pr थिद, OWR थिय—condition Or Deś ठिअम—(ऊव)
 raised, i.e. stiff. यमग थिय न पयोहर—The breasts will not
 remain stiff for ever cf ताहण दिअहाइ पञ्चदह वा पीणत्थग धमग ।
 (ताहण दिवमानि पञ्चदह वा पीणम्मन सम्मन । Appendix II, verse
 24) मग—Deś मग (पञ्चात्)—then hence Or Sk मार्ग,
 Pr मग—path, course मारि—Sk मारेन, Ap मारे, मारि, मारि—
 by the god of love मोहु रचउ मग मारि—So the god
 of love has created sexual desire (as youth is transitory)
 रचउ—Sk स्वयध, Ap रचहु OWR रचउ, रचु मान रचउ—harbour
 the sense of wounded pride किस्सा—Sk बीदह, Ap कइसु,
 OWR किनु, निस्सु—what किस्सा is the inflected adjectival
 form बीह—Sk दिवम, Ap दिअह—days मान रचउ . . दिअारि
 —why do you harbour a sense of offended pride (and
 keep away from your lover) when your youth is so
 short lived?

25 नाहु—Sk ना, Ap नाहु—husband निछी—Sk
 निश्चिन्, Pr निश्चिन्—certainly, positively छिमगासदि—Sk सीमगासक
 Ap सिमगासदि (प)—in a border village in a village situated
 far away on the frontiers सामदि—Sk समस्त, Pr समथ—fully,
 completely Or Sk सनई, Pr समदु—properly मइलु—Sk मृत,
 Pr मइल—dead अ—Sk अ Pr अ—very often used as an
 expletive जाणि—Sk जानि, Ap जाणि—know, consider
 सहीइ (सहाय BMS)—Sk सहाय, Pr सहीअ—cannot be endured
 सहीइ—(सही BMS) Sk सही Pr मही, सहीअ—female friend (voc
 sing) नाहुनिछी . ए जाणि—The husband is away in a border
 village, he is as if dead for all purposes The power of
 Madana is so difficult to withstand He kills O friend with
 his arrows DHARVA renders the verse as "The husband in
 certainly (निश्चि) a village border (सामदि), consider him as an

animal (मय—Sk मृग) or a bird (वय—Sk वयस) O friend (सदी) the great warrior Madana, intolerantly, takes the life. "

26 हृण—Sk हृण, Pr हृण, OWR हृणि, हृणि मनोर—Sk मनोरथ, Pr मनोरथ—desire, desired objects विधुर—overwhelmed with grief मयणविभोर—Madana in full bloom, lovely Madana

27. जिम—Sk यथा, Ap जिर्वे—as विहंसद्—Sk विहसति, Pr विहसर—blossoms वणसद्—Sk वनस्पति, Pr वगस्पद् (He viii-2-69)—trees. विणसद्—Sk विनश्यति, Pr विगस्पद्—is destroyed, disappears उदच—Sk उदच्च् adj., Pr उदच (lit. turned upwards) in high spirits जिम . . . युवान—As the trees show their full vernal splendour, the pride of the mānu wears away, and the youthful couples appear in high spirits on account of their rapturous love

28 जह्—Sk यदा, यदि, यत्र, Pr जह—If, when, where. किमद्—Sk कथमपि, Ap किमद्, किर्नै. अपि usually leaves only इ (He viii-4-383, 384)—with great difficulty or effort सालद्—Sk शल्यायते, Pr सहर—causes acute pain, grieves. बालद्—Sk ज्वालयति—(Pr जालद्)—OWR बालद्—burns them. करालीय—Sk कराल, Pr कराल, or Sk कर्तलित, Pr कर्तलित्—formidable terrible बालीय—Sk बाली, Ap बाली + Ap ०म (स्वार्थक)—the young maiden चोलीय भगु—Des चोर—limbs flushed red (on account of the anguish of separation) ते बहु भगु—(Bvs reading for चोलीय भगु) in many ways जह किमद् . . चोलीय भगु—If the fair maiden moves a little her limbs ache (for she is so weak on account of the pain of separation from her lover) The fierce anguish of separation burns her limbs red (or acc to Bvs, burns her in innumerable ways) DHRUVA offers a fanciful interpretation of the verse. "Those ladies or couples (जे) who walk in a graceful manner (इम गति चालद्), because they are in the company of their loved one, pain the limbs of the separated woman Such strolls of the united lovers (ते) pain acutely the maiden, who is in a terrible plight on account of separation "

29 घूमइ—Sk घूर्णति, Pr घुम्मर—move to and fro चालइ (चाल्त्तर B Ms) रतिपति—on the occasion of Madana's march This is an instance of the locative absolute construction (सति समी) cf Mod Guj रतिपति चाल्ता or चाल्ये सूरइ—with sound सूरइ धूरइ—blows sounds कि—Sk किन्, Pr कि (He viii-1-29), OWR नि—as if (Mod Guj चाणेके)—used here as a conjunction

Bees are sitting on Bakula buds and are humming they look like warriors blowing war-conches at the time of Cupids' march. cf the corresponding Sk verse in *Vasanta Vilāsa*

मात्मी मुमुक्षे भाति मनु गुञ्जन् मधुम ।

प्रधाने पञ्चशण्डय शङ्खमासूरयन्त्रि ॥ (Appendix II, verse-29)

Curiously DHRUVA interprets घुम्मर as 'humming', which is unwarranted by Prakrit authorities like Hemacandra, who consider घुम्म as an *adeśa* for घूर्ण. The *alamkara* is उद्येक्षा

30 बडलि—Sk बकुले, Ap बडले, बडलि—in the Bakula tree or flowers. बिल्ल्या—Sk बिलुप्ति, Pr बिनुलिया—moving to and fro बिदूधला—(Bms)—Sk बिलुब्ध, Pr बिनुब्ध ए is Ap and OWR स्वार्थक term.—greedy of, enticed or infatuated by ह्यगन्नर—Sk वकीन Pr मुणि, शणि,—sound humming, buzzing मयगरहइ—to or for Madan रहइ (sometimes रहि see verse 70) is a common dat gen suffix of OWR used several times in *Mugdhavabodham Auktikam* (dated v s 1450) It is likely to have evolved from रेणि रेसि, Ap dat. suffixes (He viii-4-425), or from अर्थके कि रि—or rather, as if Sk रे, Pr रि, OWR रि—a vocative particle बदिण करइ—recite the panegyrics (of or for Madana)

The bees humming on the Bakula flowers are the bards of Madana, incessantly singing his panegyrics

The *alamkara* is उद्येक्षा

31 चापला—Sk चपल, Pr मय—Campaka tree (bearing yellow flowers) सोमन—Sk मौर्वग, Pr मवग, Ap मवग—golden यानि—Sk वर्ग, Pr वर्गे Ap वर्गि—in colour, coloured मारमारग . समान—(The golden coloured Campaka bud is) like a flame of light illuminating the highway of Mara god of love (उपमा alamkāra) of the corresponding Sk verse of v v व्यलेखयद्यपमकोरकावली म शम्भार बन्दिमिमा इव ।

32 करकसु—Sk वरुच—a sword तरकसु—Sk त्रिवङ्ग (+ श) Pr तिरस्व (+ मो)—obliquely in a slanting direction पाडल फूल—Sk पाड, Pr पाडर—the trumpet flower red or pink in colour Sk पुन—(blossomed expanded) Pr पुन OWR फूल—a flower माहि—Sk मध्ये, Pr मज्झ, Ap मग्गि, OWR माग्गि, माहि माहि—locative postposition—in within रि—is an expletive Sometimes it is used as a particle of address (See verse 58) रि रि often separate in the अव्यय e.g. like माहिच्छा रि वेत्तर कि ते मनिरर अमूल

The full blown trumpet flowers lying oblique on the branches are compared to Kama's sword, the filaments of the flower are compared to arrows The alamkāra is रूपक

33 छागीप—Sk लग्ना, Ap लग्नी—has sprouted (lit has adhered to) माह—Sk माह, Pr माहभ—wind breeze होभइ—Sk हय Pr हय दिभ—in the hearts of

The black bees hovering over the mango blossoms appear like a column of smoke rising from the anguished hearts of separated lovers The alamkāra is उल्लेख

34 केसुव—Sk किशुक Pr कसुप (H^c viii-1-29)—A kind of tree having beautiful red blossom, but without any odour Mod Guj वेगूने वाकुडा—Sk वक (+ क), Pr वकु, curved bent आकडा—Sk अकु Pr अकु—a peg or bracket Mod Guj आरुग (a curved iron bar a hook) जागि—Sk शयन Pr जागीभर OWR जागि जागीर—as if (lit is known to be) Ap जागि can also be imp 2nd pers sing and an

absolutive or connective part. of शा The जाणि in question corresponds to Mod Guj चाणे, which is used absolutely as an adverb. Hence it is more correct to consider it as having descended from Sk शाणे, Pr जाणर rather than from Sk जनीदि or शात्वा विरहिणिना—जा is the pl form of नउ < Ap तणउ, its derivation has already been discussed इणि कालि ज—At this very (ज) moment (कालि) ज—Sk एव, Ap चि—a particle showing emphasis—just, very कालिज—Sk वाय (the liver)—Pr कालिज, Mod Guj कळतु—hearts (lit livers). कावड—Sk कर्षणे, Pr कड्ढर—drags out, tears out जाणि—Sk तनानि, Pr तणद—to stretch, to lengthen out तणि बाडर—is a compound verb, in which both the members are principal verbs independently used तणि is most probably, a क्त्वान्त—absolutive or connective participle.

The curved Kimsuka buds are like the hooks of Madana. With them he ruthlessly tears out the hearts of women separated from their husbands.

The alamkāra is उच्छेदा

35 आयुध शालअशोक—Śāla and Aśoka trees are his—Kāma's weapons. Usually the following five are enumerated as the पञ्चबाण of Kama.

अरविमशक च चू च नवमहिता ।

नीलोत्पल च पद्मे पञ्चबाणस्य माधवा ॥

किशल तिस्रा असि श्वरुद्ध—The sprouts or tender leaves (of श्वरुद्ध and अशोक trees) appear like flashing swords to the separated lovers श्वरुद्ध are struck with terror.

36 केतु—a banner a comet केतुकि—Sk केतुक Mod Guj केवणे—Name of a plant with long yellow green leaves अवर—Sk अम् adv, Pr अवर—or—used as a conjunctive निरह विदारण—tearing or rending (the hearts of) the separated lovers करवत—Sk करप, Pr करवत—a saw.

The long blades of the Ketaki plant are like comets terrifying the lonely travellers. Their thorny edge looks like the sharp blade of the saw, which splits the hearts of the separated lovers. The alamkāra is उल्लेखा, if कि is construed as 'as if', and सम्मन्देह, if कि means 'or', just like अवर of the next carana.

37 वनसपद्—Sk वनस्पद् Ap वनस्पद् (He viii-4-335)—the (vernal) glory of the forest. सायु—Sk सार्थ, Pr साथ, company निशा—at night—आ is an adverbial suffix having locative sense. It is likely to have evolved from Sk रमाद्, Ap दा (He viii-4-355) सामरद्—Sk समरदि, Pr समर, remembers.

38 विरहि (विरह B MS) बालीय—in a wretched (lit. terrible) plight on account of separation. फालीय—Sk पालि, Pr पालि (He viii-1-198, 232)—tormented (lit. rent asunder) बालीय—the young maiden—बोलीय भगु—with limbs flushed red.

The young maiden tormented by separation, is in a terribly wretched plight, her limbs are all red (with anguish of separation) बोलद्—Sk तुलि (sometimes तौलि), Pr तौल्—equal to like. विषय गणद् मृण बोलद्—despises the pleasures of senses भग—Sk भा, Pr भग—a circumlocutory or roundabout way of speaking, periphrasis. The instrumental term is dropped बोलद् से बहु भग—speaks in a curious vein.

39 रहि—Sk रह्य, Ap रहि—Imperative 2nd pers sing—leave aside, stop सोरीय—(1) Sk तुरित, Ap तुरिय—immediately, at once (2) Sk तुरया, Ap तुरिय—with haste जो—(Sk पर्य) Ap adeśa जोर—lo, look—Imp 2nd pers sing Or Sk यदि Pr जर, OWR जु (मुग्धा) इति (अलि B MS)—(Sk ह्य ?)—Deś अलिआ Mod Guj अली—a mode of addressing a female companion सु—Sk वाह्यम्, Pr वीह्यम् or वदम्, OWR वित्यु, वित्यु सु सु—an interrogative particle—what, why (as in the

present case) It is interesting to note that this सु is semantically different from सु or शु meaning 'with' or 'like' (as in रुनि अनर प्रीनि मिउ v v 18, गळखळ नारगळखळा—Nalakyana . by Premānand) वास—Sk वासने, Pr वानप, वासर—to warble (१८१) Here imp 2nd pers sing नाहुलउ—Sk नाथ, Ap नाइ + (उह Ap स्वार्थिक term), OWR नाहुलउ—(dear) husband. अजीय—Sk अजापि, Ap अजनि, OWR अजी (मुग्धा)—Mod Guj हँ—yet, even now मू—Sk मम, Ap महु, महु, dat gen. sing—to me, by me रहि रहि . विहास—Get you gone, at once O cuckoo Enough of your warbling My beloved husband has not returned yet, I am in no mood to enjoy (pleasures, here music of the cuckoo)

DHRUVA, curiously, interprets तोरीय as haughty, erratic (mod Guj तोरी) तोरी is a modern Gujarāṭī word, most probably borrowed from Arabic, and is not likely to be current so early There are hardly any words of Persian origin in *Vasanta Vilasa* The language is nearer to Pr and Ap Besides तोरी will not suit the context

40 वरि—Sk उपरि, Pr उवरि—on cf Mod Marathi post position वर मू—dat—to me सपरि—Sk सखी, Pr सही, सहि, OWR नर The ending रि may be a diminutive or pejorative suffix or an evolute of वर. सखीवर Sk, Pr सहिभर, Mod Guj महीवर Here the final इ may be a fem term

The love-lorn lady finds the necklace burdensome, elegant dress loathsome, and sandalwood or the moon unpleasant

41 माइ—Sk मन्, Pr मार—here voc sing—O mother अनीठउ—Sk अनिष्ठित, Pr अनिष्ठितउ—difficult to bear (lit such as could not be completed) मू दूप अनीठउ—I can't bear this anguish of separation दीठउ गमइ न चीरु—the very sight of garments is loathsome गमइ—Sk गम्यने, Pr गम्यर (He viii-4-249) आजु—Sk अज Ap अजु (He viii-4-343)—today उचीठउ—Sk उच्छिष्ट, Ap उच्छिष्टउ—stale leavings स्वइ

—Sk स्वदन—tastes भोजनु . . नीद—Food is unwelcome and even water does not taste well (in my present plight)

42 सुय—Sk त्वम्, Ap तुद् व is an evolute of Sk च or अपि—you too इया कर—दा is the inflected form of the adj द्रु (Sk दीदृश) कर—DHURVA interprets कर as a verbal form from Pr कर < Sk कृ शाकृ—why do you do, i.e. cause (पा न to our friend) I however suspect कर to be the gen term current in Eastern dialects during v s 1300 1400 It is found in Tulsidāsa's Rāmacantamānasa frequently It is used in the dative sense here दा कर = Mod Guj दाने why cf उन्निवृत्तिप्रकरण of दामोदर ed मुनि श्रीनिवासायनी सरि—our friend This verse appears to be spoken by the female friend of the separated lady. सतापु—Sk सताप, Pr सताप—here सतापु is a direct tatsama verb—2nd pers plural present अवल म मारि कलकिय—Don't kill a helpless woman, O disreputable one (If you kill a helpless woman it will add to your infamy) शकिन्त्या (शकीये B Ms)—शकि—think, fear. शकीय—thinking considering, suspecting श्या is obscure. Perhaps it may be a scribal error for श्या (Des अज्ञप = परिचिन, शन —Mod Guj अज्ञा) The B Ms reading शकीये yields satisfactory meaning द्वि—Sk भवति, Pr द्विद (He viii-4-238)—becomes शकिन्त्या द्वि पाप—It is (will be) a sin—consider that.

DHURVA reads दा कर सरि सताप as the second quarter of the verse He considers कर to be a verb, and सताप as the object I believe कर to be the dat-gen term, and सताप to be the verb

43 छाडि—Sk मुञ्च Ap अदे'ता छडि, छडि—leave. न—Pr नर adv—A particle used to strengthen and emphasise the idea expressed by the foregoing word न is not a negative particle here, nor an evolute of Pr न (< Sk तत् and इदम्) पाखलि—Sk पक्ष्ण, Pr पक्ष्णो—OWR पाखलि, पाखली—roundabout, around Both मुग्धावशेष and वाग्दश्या of समामसिंह give this word वाग्दश्या gives as its equivalent Sk परितः भ्रमरत्वा . . पाखलि—O bee, begone,

do not harass my friend (lit. leave the vicinity of my friend) खारल—Ap कृत् (He viii-4-422)—perplexed nonplussed अम्ह—Sk मम or अस्मा, Pr अम्ह—my, our आपण—Sk अत्तमन or स्वम्, Pr अत्ता—of yourself (नैनस्य or स्वम्) ता—Sk तस्या, Pr तात् (pl तात्)—of herself आपण ता नही वड्ढ—There is no hostility or hatred between yourself and her DHRUVA explains this quarter as 'There is no enmity between us (आपण—i.e. the female friend and the moon)' This interpretation has no relevance, as the female friend is not oppressed by the moon. Besides आपण in the OWR meant oneself, it acquired the sense of 'we' or 'us' much later

44 Now commences the speech of the विरहिणी मन मयत्त—Sk मयन् Pres part, Pr मयत्त—afflicting or oppressing sorely (lit. churning) दीह राति—Sk दिवस, Ap दिअह, दीह—day, day and night पोवड्ढ वयरु अरानि—The enemy (or 'at night' if अरानि are construed as separate words) Manmatha harbours hostility against me

45 मुझ—Sk मम or मत्त Pr मम्य Ap मम्हु—to me, my प्रिय बातडी—the account, news of my darling, Sk बानी, Ap वतडी (He viii-4-432) कहि सदि . बातडी—Tell me dear friend, something (lit. the story or news) about my darling दोहिलड—Sk दुख, Pr दुह—ह is the Ap taddhuta मनुस् suffix meaning full of, or Deś दुहन्, Ap दुहल—unfortunate—difficult to endure टाह—Sk स्थयी—Pr ठार—steady, composed

46 फरकड्—Sk स्फुरति, Pr फुरद—(or Deś फरकड = वपने) —throbs quivers, vibrates जाघडी—Sk जघा, Pr जघ—ज is the Ap fem स्वाधिक suffix (He viii-4-431—निषां तदन्ताद्ग्री ।)—legs (the portion between the knee and the ankle) ता—Sk तवन्, Ap तावँ, Mod Guj—तौ विहु—Sk द्यौ or दि, Ap दि or दिदु dat gen and abl—for two Or हु may be simply pleonastic (cf धारणिज्ञा विदुग्गि = दिग्ग, and मुवा विदुग्गमा = मन्त्र).

लगद्—Sk लगिद्वा, Ap लगि, लगिद्वा, OWR लग, लगि, णिग (= प्रभृति, आरभ्यबालशिक्षा of सग्रामिह). वामिमु—Sk वमिन्वामि, Ap वमिन्व, or वमिस्मिन्—fut. 1st pers. sing.—I shall eject or send away.

DHRUVA reads as the second quarter तावदी विग्रह आज and interprets it as 'the legs (तावदी) get intertwined with or pressed against each other.' I do not know how he arrived at the meaning 'legs' for 'तावदी'. Perhaps he was misled by the outward resemblance between तावदी and the modern Guj. slang दाग. Anyway, his interpretation of the verse is facile and incorrect.

47. सह—Sk सहेः, Ap सह (He viii-4-366)—all, entire. भागलड—Sk भक्त, Ap भगड, OWR भागड—hurried away, disappeared (lit. fled away). कगलड—Sk काक, Pr काग—a crow. कुरलड—Sk कुरद् (uttering the cry of a bird such as a crane) Ap कुरन्—cawing. वरणए—Sk वर्णयति, Pr वर्णय, वरण, OWR वरण—praises. Perhaps वरण comes directly from tatsama वर्णयते. Hence the preservation of र. अरण—Sk अरण्य, Pr अरण—a forest. ए—Sk ए, Pr ए—an expletive.

When the love-lorn lady saw the crow cawing (which is an omen, presaging the advent of dear ones) her anguish of separation disappeared immediately. She began to praise the crow, particularly because he had forsaken the forest (to give her the happy portent of the return of her dear husband).

DHRUVA reads as the second quarter—कगलड करलड पेदि, and renders it as 'having seen a letter from her husband's hand (करलड).' Evidently he understands by कगलड 'a letter'. कगलड in the sense of a letter is of a much later date and of Persian origin (कगल). Persian words are almost entirely absent in the poem. Besides, the interpretation of करलड as written by the hand is absolutely fanciful and erroneous, as लड in the sense of लिखित is unknown in OWR. Perhaps he seems to consider लड as a gen. suffix. But here too the

only instances of कृत् suffix that are usually quoted are taken from *Vasanta Vilāsa*, and they can be easily interpreted otherwise as स्वरिक suffixes. They are—चापुल तस्मिन्नी वली and बहो हस्तु जामु

48 धन—Sk धन्य, Pr धन—bless you सर—Sk सर, Pr सर—voice, here cawing तू सर—Sk तव, Pr तुह gen—your voice मू—Sk मम, Pr मह gen—mine देसु—Sk दास्यामि, Pr देस्त—I shall give you. कूत—Sk कूत, Pr कूर—boiled rice. करदल—Sk करव, Pr करव—flour or meal mixed with curds (रन्धोदन) भावदल—Sk भव (क), Pr भव (क)—curds (तक) लहेसु—Sk लप्स्ये, Ap लहिसु, लहेसु, लहेसिउ—I shall get The lady addresses the crow "Blessed be your voice. I shall give you all my wealth For your meal I shall give you boiled rice and curds rice, if I find any curds". DHURVA reads देसु for देस्त in 48a, and करा वजु for करदल and जरदु for जर ह. His rendering of the verse is exceedingly queer. It is—"Bless your voice O crow You (तू) will give me (मू देसु) everything I prepare (करा) nice (वजु-करदु?) boiled rice for your food You will get (लहेसु) = ripe (जरदु) ambalu (a kind of sour fruit)" His rendering is obviously incorrect. He has been misled by लहेसु and देसु, and has considered them as fut 2nd pers sing Then somehow he has not caught the meaning of करावजु His rendering of the last quarter hangs loose, it has no connection, whatsoever, with the rest of the verse He has misread जुरे ह (B MS), (i.e. वजु in AMS) as जरदु, which has led to this error

49 देसु—Sk दास्यामि, Ap देसु, देसिउ—I shall offer you कपूची वासि रे—The fragrance of camphor. वासि—Sk वासव, Ap वासि—caw, utter your cry वली—Sk वलि, Pr वलिअ, Mod Guj वली—once again सर—Sk सर, Pr सर—sound, warbling एउ—Sk एउ, Ap एउ, Mod Guj ए—that one, thus रुपम—Sk रौप्य, Pr रुप—made of silver, silver. पायडीउ—

Sk पद्म, Pr पद्म, or Deś पद्मि—wing. बेड—Sk बि, Pr बि, OWR बि, बिडु (cf बालशिक्षा—बिडुपरि=दिवा) both Pr उ is an indeclinable showing collection (समुच्चय) or certainty (निश्चय). Sometimes it is used only pleonastically or as an expletive. It comes from Sk तु > Pr उ सोवन . . . बेड—(I shall get your) beak worked beautifully with gold and both your wings with silver

50 सभाविभा—Sk सम्भाविन Pr सम्भावि, OWR सम्भावि—honorific plural—expected शकुन विचारि सभाविभा—expected from the omens सींह—Sk सत्र, Pr अप गदि—there at that moment. बालभ—Sk बहभ, Pr बह, बहम—anusvara is spurious or भक्षित—dear husband darling रमिभरि—full of joy, rapturously Sk रमेन भरिता—Ap रमि भरिभ—(निशभरि II MS—all throughout the night)

51 सरिसीय—Deś सरित (= सह)—with Or Sk सह्य, Pr सरित, OWR सरसित (मुग्धा), सरीय (बालशिक्षा) pronounced perhaps सरीत (= समान, तुल्य)—like भरतारि—Instr sing—Sk ०न (in practice एन—रामेन)—Pr ०ण (in practice एण, एण—रामेण, रामेण)—Ap ०ण म् (in practice एण, एण, ए—रामेण, रामेण, रामे—forms like पुर्णि, पुस्तक are also in evidence)—OWR इ (often changed to इ) or इर (see मुग्धा) ते—Sk तद् fem, Pr ती—that. गयगमगीय—Sk गजगमनी, Pr गयगमगी—with a graceful gait (like that of an elephant.)

52 कामिनी—Dat. term. is dropped. नाहुला—Instr sing—Instr term इ, or इ is dropped here इ of the locative and the instrumental is dropped very frequently. कहुण न जाइ—Mod Guj कहु जाय नहीं—it is impossible to describe This is a peculiar OWR passive construction which also has the sense of potential or शक्यार्थ Cf—अनु ३ सुच्छउ तहे धगदे तं अकृतगइ न जाइ (छाया—अन्यद् वतुच्छ तस्या भन्याया तदाख्यानु न वति He viii-4-350) हीदूए मारीनर धल कीषउ पण मेल्हउ न जाइ (Kānhadade Prabandha I, 216 in the A MS of my text)

It is suggested by some scholars that this sort of construction gave rise to the Pr and Ap ईअर, इअर, and इअर endings (ईअ and इअ are pass terms in Prakrit). e g कथन वानि will give rise to Pr Ap कथण नार (passive constr.), which bears a close resemblance to कथिअर (Sk कथनीय gives rise to कथणीय, कथिअ etc.). नइ—Sk अन्यत्, Ap अण्ण, OWR अनर, नर (मुग्धा. gives अन्य as the Sk equivalent of अनर) पामीय नइ—Here the connective नर strengthens the sense of पामीय cf Mod Guj पामाने

The rapturous joy which a woman feels in the company of her husband defies description. Her union with her husband is reflected in the added charms of her personal beauty

DHRUVA explains कामिनी नाहुअ जी सुअ as 'those pleasures of the husband and wife'.

53 पूष—a floral head-dress—Derivation of this word is obscure. Perhaps it may have some relation to Pr पुषर < Sk मग्ननि (He viii-4-101) If so पूष might be construed as "an all-covering (floral) dress" सेत—Sk श्वेत, (Pr सेअ) Ap सेत्त—white किया—Sk कृत, Pr क्तिअ—made. The lady is dressed entirely in white, her head-dress is prepared from कैतकी flowers कुसुमचइ—of the flowers चर = the instr inflection of the gen term चउ

54 मदास—languid with the passion (of love) आलसीया—Sk आलसित, Pr आलसिय—lazy, languid तीह—here ह is the usual OWR genitive term Sometimes ह occurs as a dat. sing suffix, as in भलेष्व बाहुव्री एत (edited by MUNI Jina vijaya) (1 12 जण हवु भदेसरह) It is descended from Ap ह, gen pl term (See Notes on verse 7) लावनि—Sk लवण्य, Pr लावण्ण, लावन, OWR fem लावनि—beautiful, (lit graceful) लावनि सयरिसु—with charming lady friends रग—with great joy Instr sing term is dropped

Sk तन्महि—Ap तन्महि, तन्मेहि—you are pained or distressed (by the effort) Or Sk तन्म, Ap तन्महि—(you must) despair, (of the comparison) दत्तह तन्माहि—O pomegranate do not show your seeds to her teeth, you will, thereby only distress yourself (by bursting out while showing the seeds), but will never equal the beauty of her teeth

Both the caranas are examples of प्रतीप alaṅkāra

DHRUVA reads माहि for मार and दाडिम जित मुमहि for दाडिम तु नि तन्माहि He interprets the last quarter as—'O pomegranate, you are conquered (जित) by the beauty (मुमता) of her teeth'

It would be interesting to note in this connection that though one would be tempted to interpret जित माहि as 'in the spirit of conquest or superiority' on the analogy of the Mod Guj जीतमा, it is incorrect, particularly as Sk—जयति gives rise to Pr जित (He viii-4-241), ORR निम्न (= विजयते—बालदिक्षा) and जीव (the only example of √जि in *Vasanta Vilāsa*—derived from the base निम्न, He viii-4-242, or from जेति, He viii-4-441), while Pr जित (Sk जित) though recorded in मुतामनाचरित, is comparatively rare in Pr Ap and early ORR literature Thus DHRUVA's interpretation (जित = conquered by) is incorrect

57. हरीयाल—Sk हरिताल, Pr हरिआल (= पीतवर्ण उपधातु)—a yellow orpiment or mineral, arsenic बानि हसद् हरीयाल Her (golden) complexion ridicules the yellow हरिताल आलति—Sk आलन्ती, Pr आलन्ती—is singing gently, humming आल्वर (BMS) Sk आल्वनि, Pr आल्वर—sings hums मुताइल—Sk मुताइल Pr मुताइल (He viii-1-236)—pearls

DHRUVA reads नीलमणि for मणिमय He renders हरिआल as 'greenery' or 'verdure', misled perhaps by the Mod Guj हरियाल meaning 'greenery' In order to suit this meaning he appears to have changed मणिमय to नीलमणि Both of my Mss read

मणिमय, and नीलमणि has no particular relevance in this context I suspect, therefore that DHRUVA has emended मणिमय into नीलमणि, which will fit in with his interpretation of हरियम्

58 धीणि—Sk वेणि Pr वेणि—braided hair (dangling on the back) भण्ड—Sk मणमि, Pr मणमि, मणैमि, Ap मण—describe name जगमु—mobile मदनहृषण—sword of Madana, the god of love प्रकटीय—3rd pers sing, past from the tatsama base प्रकृ—created, (lit. manifested).

Is it her braid of hair dangling on the back, or a snake or a mobile sword of Madana? Are her eyebrows made (lit. created) in order to take the place of his bow by Madana? धीणि . मदनहृषण—is an instance of सदैह alamkāra (considering कि as a connective particle) किरि धनुह समाण—is an example of उपमा alamkāra.

59 सीसु—Sk शीषे, Pr सीस—the head पुरिय—Sk पुरित, Pr पूरिय—covered with (Sk पूरयित्वा, Pr पूरिम, Ap पूरि, पूरिय 'having filled', is also a likely interpretation. However, I prefer the earlier one i.e. from Sk पुरित) चरु—Des चह Pr चग—lovely nice. सीसु . चरु—The head (i.e. the parting line of the hair) is covered with saffron, and lovely pearls are inserted (in the hairs) राषडी—Sk रक्षा, Pr रक्या—a jewelled ornament of the head, originally worn as an amulet or charm to ward off evils जडीय—Sk युक्त or योजित, Pr जातिभ OWR जुनिय (जुनइ=युक्ते—बालशिभा) fixed set studded (Sk जटिल Pr जटिल=सक्ति is also a possible source of the word) जाणि कि—cf Mod Guj जाणे के—as if (see Notes on verse 34)—कि is used as a connective particle here फणिमणि—the jewel of the cobra राषडी चरु—On her head there is a studded राषडी appearing like a lovely snake jewel

60 चालय रथ कि अनगु—as if the Ananga the god of love, is moving in a chariot सुर समान—like the Sun—Sk सूर्य, Pr सूर (He var-2-64) That fair faced lady oppresses

the hearts of the ascetics. (Her charming face looks) as if Ananga is moving in a chariot, with the brilliant circular ^{कुण्डल} (circular ear rings, or pendants) as its wheels. The alamkara is उल्लेखा.

DHRUVA's text omits this verse altogether.

61 भ्रमर—Sk च, Pr मसुह (neut), मसुहा (fem)—eye-brows गुण—Sk गुण, Pr गुण—(as the) bowstring ह्रिय वरतणु हार—the necklace on the bosom of the charming lady Sk हृदय, Pr हिम, Sk वरतनु, Pr वरतणु

The eye-brows of the fair lady, are rather the bow of Manmatha, and the necklace on her bosom is the bowstring, the eyes (i.e. the looks) are like the arrows, it (this bow of Manmatha) infatuates and graces the whole world. The alamkāra is उल्लेखा. There is an additional verse in DHRUVA, after this one, which is absent in my text.

पल्लवपेदल पाणि कि जाणि कुसुम मुकुमाल ।

सरल तरल मुग्धद वि दद कमलिनी नाल ॥

I believe this verse to be spurious, particularly as the description of the hand is irrelevant in the context here where the face is being described in a continuous series of similes and उल्लेखाs from verse 55 to verse 63. After the 63rd verse the poet proceeds to describe the hands, the bust and the lower limbs. In the 63rd and 64th verses the hands are described in a lovely simile.

62. हरावह—Sk हारयनि, Pr हारवर and हरावह—(He viii-4-31, 409) defeats जोतीय—Sk पश्यन्ती, Pr जोयती—while seeing, (i.e. by her graceful looks) or eyes. मोतीय ना शरि (B MS) जालि—She has a pearl veil on the head (Sk जालिना > Pr जालिना, or Sk जाल > Pr जाल > OWR fem जालि—veil) Note—नाश न of the A MS does not yield a satisfactory rendering. I suspect it to be a scribal error for ना शर. I have, therefore, accepted the reading 'ना शरि of the

■ MS. अधर कीयां परयाल—(Her lips) ridicule (lit. make them appear mean or inferior) the corals. DHURVA reads as the last quarter अधर जित्या परयाल—The corals, rather, are like her lips—(i.e. the lips are so infinitely more charming than the corals, that ■ would be more appropriate to consider the lips as ■ standard of comparison for the corals).

Both the caranas are instances of प्रतीप alarṅkāra.

63. नाकु—Deś णक्त—nose. लीजइ—Sk शीवने, Pr शिन्नर, शिन्नर, OWR लीपरे (see बाणदिश)—can be taken. मूँठि—Sk मुट्टि, Pr मुट्टि—a fist. लाकु रे लीजइ मूँठि—Her waist is so slender that it can be held in a fist. चोल मंजीठ—red māñjīsthā powder (madder). चोल—Deś चोल (= गन्धद्रव्यविशेष; मंजिष्ठा); Sk मंजिष्ठा, Pr मंजिष्ठा, Mod Guj मंजीठ. (An auktika* gives मंजीठ रानी माटी = मंजिष्ठा माटिका, which shows the prevalence of double-barrelled words like चोलमंजीठ, मंजीठरानी in OWR). जाणि रे चोलमंजीठ—The tender red hands are like red mājēetha powder.

64. कमलमृणाल समान—slender and soft like the stalk of a lotus जीपइ—Sk जयति, Pr जित्तर, OWR जीपरे conquers (i.e. surpasses in grace). जीपइ उदरि पंचानन—She surpasses the lion (lit. conquers) in the shapeliness of the belly. (व्यतिरेक alarṅkāra) आनन—dat. or gen. term. (usually OWR इ) is dropped here. आनन नहीं उपमानु—The beauty of her face defies comparison.

DHURVA reads कटि for उदरि, perhaps a deliberate emendation in order to make the comparison with the lion more telling.

65. अमीयकलसा—Sk अमृतकलश, Pr अमियकलश—pitchers of nectar or ambrosia. पणि—(1) Sk पणित, Pr पणिभ—pledged to; (2) Deś पणिभ adj. (= प्रकट)—manifest; (3) Sk प्रणीत, Pr पणिभ—lovely, charming. यापणि—Sk स्थापन, Pr धपण—

* प्राचीन गूजराली गद्यमदर्भ—ed. Jmavijayan Munt p. 197.

(= अम) a deposit, capital तणीय अनग = अनग तणीय—of Ananga god of love तीहचउ—इ is the OWR gen suffix चउ is an additional gen term which indicates that in OWR इ had practically lost its value as a gen term and had come to be considered as a part of the pronominal base रायणहाह—Sk रक्षग Pr रक्खण, OWR राखण हार is the OWR genitive or इर suffix*—protector, guardian कुच रि . मुत्तग—Her two breasts are pitchers of nectar—charming deposits of (lit pledged to) Ananga, and the white necklace like their guardian serpent The alamkara is रूपक

66 नमणि—Sk नमन Pr नमय—submission योधर—र is a contraction of रि नमणि . सप्रामि—The breasts, like hard veteran warriors, never accept defeat in the battle of love सनाहु—Sk सनाह, Pr सना, सणा—armour पामि—Sk प्रप्य, Pr पामिअ, Ap पामि कचुक . . पामि—They (breasts) fearlessly remove their armour in the form of the bodice, though they have to encounter the great warrior in the form of the husband DHRUVA reads योध रनिह for योधर मुरत He seems to have been puzzled by the र in योधर and so he has emended the reading

67 उर वरि त्रिवलि तरग—the three folds on the belly are like the waves (of the नाभिपरोवर) जघन समेखल पीवर—the hips are large and girdled पहिरणि—Sk परिधाने, Ap पडिरणि (He viii-4-341), OWR पहिरणि—for dress चीवर पहिरणि चर—nice garments form (her) dress DHRUVA's text omits this verse and gives instead, the following verse—

उत्तन कुच कि हिमशिखरी शिखरि तेह पईठ ।

हार नीझरण माहि रे नाहुरे शीलतु दीठ ॥

* The necklace is like a spring of water, falling from the

* करणहार, लेणहार, देणहार इत्यादि बोलिवर क्रिया शब्दनर अति निहा 'णहार कहीयद निहां तुच् प्रत्यय 'तु' इमिउ आवर—(मुग्धवबोध) करणाहरु लेणाहरु, देणाहरु इत्यादी कर्माने जुण्-तुचौ । (बन्धुशिक्षा)

snowy peaks of the high breasts; the husband plays in these waters *

DHRUVA's text, thus omits the only description of the navel, the शिखि and the hips in the poem, and repeats instead, the description of the breasts already given in verse 65. As both A and B MSS of my texts agree in giving नाभि गभीर . . . बहिरणि चण, I consider उन्नत कुच क्षीलतु दीठ, an interpolation

68 निरस्यमणह—*in a matchless manner*. OWR पण is derived from Ap पण, a taddhita suffix, which makes abstract nouns from adjectives. (बट्टप्पणु परिपाविमर हस्ति मेवन्तेन—He VIII-4-366)—इ is the instr. sing. term. विधि—Brahmā, the creator—instr. sing. term इ or इम् dropped here. तां—Sk तावद्, Ap तावँ—OWR ता (मुग्धा), ताउ (शान्), Mod Guy ताँ—expletive (a particle, showing वाक्यभूषा or अवधारण). जाघडी—Sk गहपा, Pr गघा—legs जाघडी उपम न जाह—Her legs are incomparable in beauty. निरस्यमणह . . . जाह—Creator shaped her legs with matchless skill, so they are above comparison. नेउर—Sk नूपुर, Pr नेउर—anklets केउर—Sk कैयूर, Pr कैऊर—bracelets worn on the upper arm, armlets, Mod Guy बाजुबध बाँहडीआह—Sk बाहु, Pr बाहा (fem.), Ap बाहडिअ, (He VIII-4-432—आगान्ताहु । बूहडिअ) इ is the loc. term.—Pr loc. ँ ending or सि term > Ap इ and इ loc. endings > OWR इ and इ loc. terminations.

69 अलविहिं—Sk हलुवेन, Pr हलुअर (He VIII-2-122), OWR अलवि मीचहं—closes—derivation of मीचहं is doubtful. नाशिक्षा of सप्तमसिंह, dated v. s. 1336, gives मीलनि, निमीलवनि as the Sk equivalents of मीचहं,* which is not a phonetic but only a semantic equivalent. Sk मीलनि will give rise to मीनर only. हीचह—swing—pres 3rd pers pl (Derivation is not known. There is only one word which comes phonetically very near ;

* See प्राचीन गुजराती गद्यसदम—Jnanajyoti Muni p 213

it is a Deśya word द्विचिञ meaning 'walking on one foot')
 दोलिहि—Sk दोला, Pr दोला—हि is the loc sing term here
 In Ap हि is the loc sing term for feminine nouns and nouns
 ending in इ, and हिं is the loc pl term for fem nouns and
 nouns ending in अ एकि—fem form of एक—one (lady)
 प्रियु—Sk प्रिय, Ap प्रियु OWR प्रियु, प्रियु—darling—(The
 retention of र as the second member is noteworthy See
 He viii-4-398 बाधो रो लुह।) रमलि—जमलि of the BMS is a
 better reading—जमलि would mean 'together' (with the hus-
 band) Sk यमल Pr जमल—a couple—इ may be the instr
 or fem inflection Or Sk यमलित, Pr जमलित—as a couple रमलि
 might have come from Ap रवण (He viii-4-422), < Sk रम्य,
 ण then changing to ल in the OWR stage, and इ added as the
 fem term रमलि = रम्या lovely, charming (qualifying नञ्जेलि)
 एकि . केलि—One lady strikes her husband gently with a
 lotus, and indulges in amorous water-sports in the company
 of her husband

70 छालिय—Sk ललि, Pr ललिञ and ललिञ—lovely charm-
 ing छदि—Sk छन्द, Pr छद, OWR छदि—instr sing छदि—
 (1) longingly, with desire, (2) according to the measure of
 the music एकि . रास—Another lady arranges a garabā or
 rāsa with a charming harmony of ताल and छद (time measure
 in music, indicated by the clapping of the hand) रास
 दिर is a typical OWR idiom cf ठामि ठामि दिवराइ रास—कान्दन्दे
 प्रवच—तण्ड १-२३८ एकि . सविलास—Another lady is taunting
 or rebuking her lover (for his lapses) gently and gracefully
 What her taunt comes out in the verses that follow
 (verses 72—85)

DHRUVA reads बाली for लालीय and बाळभरि for बाळभरिदि

71 मुखरिह—with a faint smile—Mod Guj मखलड्डु
 Its derivation is doubtful Mr C P PATEL has suggested
 Sk मदकल्क, Ap मखलड्डु, Guj मखलड्डु But I consider it
 unlikely as मदकल्क does not mean 'a smile' in Sk Perhaps

the word is a combination Pr गुर (गुर = हामेन मृदति—He viii-4-114, or = हृदति, plays, sports—Prākṛita Sarvasva p 73) and Pr वञ्ज (वञ्ज—to make = sound, वञ्ज adj—sweet, वञ्ज noun—an indistinct sweet sound) मुख मचक्रोद्ध—makes a grimace (lit twists her face) मोडइ—Sk मोटयति, Pr माट, to twist, make crooked छलछल—(1) Sk लुलि, Pr लुलि + ल—tremulous, drooping, fatigued घानि—Sk वान, Pr वान, Guj वन In Sk and Pr it means 'complexion', 'colour of the body', in Mod Guj it has acquired an additional sense of the 'body' धनुष—Bhs reads सुवन, meaning 'gold' वयोदर—Sk विकथने, Pr विस्तर—depreciates disparages, censures होइए—Sk होति, Pr होट—agitates, disturbs मुखछइ मुख . सुख—She smiles gently (twists her mouth in = smile) and bends her drooping limbs, she, thus, disparages the bow by (the curves of) her body and disturbs the heart of her lover (lit a loving heart)

72 कृमली—Sk कोमल, Ap कुर्व—Guj कृम अलीयल—Sk अलि, Pr अलि (अलि or इलि is the Ap तार्थिक suffix)—O bee धंघोळि—Sk अमय, Ap ब्यालि—embarrass, cause to stagger गुणवेच—Sk गुणविद, Pr गुणविद, गुणवेद—one who knows how to appreciate merits, a connoisseur. साचड—Sk सत्यक, Ap सचड—right, correct माहडि—Sk मयित, Pr मयि—(1) shaken up, agitated (on account of rough use), (2) curds म रोळि—Sk रोच, Ap रोळि (He viii-4-121). Imp 2nd pers sing (1) agitate, disturb, (2) churn

From this verse commences the fair lady's taunt (उपाहृ) to her husband in the form of a ममान्क्ति, as mentioned in the 70th verse

पाडल कली... म रोळि—The lady says 'The Patala bud (i e her delicate body) is exceedingly soft, don't's use it roughly, O bee (i e her husband) Granted that you know how to appreciate beauty, however, do not crush an unripe

bud ruthlessly The alamkara is समासोक्ति All verses from 72 to 83 are instances of समासोक्ति

73 कटकसकटि—full of thorns, crowded with thorns
एवढइ—Sk इयव, Ap एव (He viii-4-408)—such (lit so much)
केवढइ—loc sing—Ketaki plant or flower छयलपणइ
—Des छइह (= विदग्ध) + एण OWR taddhita term—cleverly,
skilfully माणइ—Sk मानयति, Pr माणइ—values experiences

The bee, (the nayaka) having entered the Ketaka, so full of thorns, (i.e. the proud nayika) enjoys its beauties cleverly and experiences its charming fragrance

74 बडलसिरी—Sk बकुलश्री, Pr बडमिरी—in the Bakula tree or flower—loc term dropped मदभीमल—Sk मदविह्वल, Pr मदभिभल (He viii-2-58)—maddened by lust इ—Sk इति, Pr इ—such, or Sk एतद्, Pr एज—that मलपणु—Sk मलत्वं, Ap मलपण (He viii-4-351)—Mod Guj भलपण, भलपणु—goodness तणु—Sk तनु, Pr तणु—limited, little माह—Sk माह, Pr माह—to look beautiful Sk मात्य, Pr मह flowers तणुमाल—whose charms have decreased ती—Sk तद् (fem)—Pr ती (in nom pl and in oblique cases)—that सुकमाल ती (B ms) Sk सुष्क, Pr सुष्क—the flowers of which have all dried up बडलसिरी . आज्ञ—The lady taunts her husband for his fickleness through a समासोक्ति—You are completely engrossed in the Bakula tree. Is this proper, O bee? You have entirely forgotten the Mālatī, now that its (flowery) charms have decreased (withered away)' She chides him for neglecting her and turning his attentions to a fresh beauty

75 नेह पराणउ—Sk स्नेहपरायण, Pr नेह परायण—absorbed in love (Also Sk प्राण > Pr पराण) मृगु—a bee (symbolically lover, or husband who is fickle in his love) अलग—Sk अलग, Pr अलग, Mod Guj अलग्यो—separated, ununited बिउ—Sk विभक्त, Ap विभउ अलग बिउ—when he is separated, before union नमण—Noun used as an adj in OWR—humble, cour

teous इ—Sk एतद्, Pr एत, Mod Guj ए दमण—Sk दमन, Pr दमा—overbearing रसु रगु—the nectar and the beauty (in the case of a flower) चालइ नेह . . . रसुरगु—"O friend, the bee (i.e. the lover) moves about so absorbed in love (i.e. appears so loving), that I thought him to be loving and courteous (मन्त्र—Sk भद्र) But he is very humble and courteous only before he is united, having enjoyed (my) youth and beauty he becomes so overbearing and repressive". Thus the lady goes on taunting her lover

76 विलसिवा—Sk विस्वितुम्, Ap विस्वेषि, OWR विस्वेता or विस्मिता—to sport, to amuse himself It is noteworthy that the OWR infinitive suffix स्वा is phonetically nearer to Ap एता (= Sk तव्य, He viii 4, 438) than to Ap एवि (= तुम् He viii 4, 441) विवरु—Sk विररीतक, Ap विवरीअउ, wrongly, faithlessly. निहालइ—Sk निमात्यति, Pr निहालइ—looks for, sees इणि—Sk एतेन, Pr एण, एणा—by that fellow, by him निय गुण—Sk निजगुण, Pr गिअगुण—his peculiar traits. नीगुण—Sk निर्गुण, Pr गिगुण—worthless. छागु—Sk एम, Pr लग्न—relation, union (Or Deś लग्न = बिन्द—sign) चालइ . . . छागु—"The bee commences to go astray in his amours, he looks for his path He has revealed his bad traits It appears (says a lady friend of the nayika) you are tied to a worthless man"

DHRUVA appears to have misread बालि and आवरिया as बालि and आवरिआ He does not comment on the verse as he considers it obscure

77 गरबु—Sk गर्व—OWR tatsama गरबु—pride मू सिरि—on my head, on me भसलु—Sk अमर, Pr ममये (He viii, 1, 244)—Ap ममनु—a black bee बइदु—Sk उपविष्ट, Ap वरदु (He viii-4-444)—past pass part used as a verb of the past tense—has sat मालइ—Sk माली, मान्द्र—the jasmine creeper दहु—Sk दग्धक, Ap ददुअ or दहिअउ—afflicted, grieved (विहर MS—Sk विहत Pr विह्व—tormented) अह—Sk अह, Pr

अह The auktikas give अह as the Sk equivalent for हव, and अनुना for हवडा—now हु—Sk भवतु, Pr हुअउ or हवउ, OWR हउ—(मुग्धा, gives भवतु as the equivalent of हउ)—Mod Guj हो (= भवे, 'be it so' in standard Guj), and हउ ('enough' in the Kāthiāvārī dialects of Gujarāt)—enough भणी—Sk भणित्वा, Pr भणिअ, OWR भणि, भणी—saying OWR भणी acquired the sense of 'therefore' 'hence' and 'towards' at a later stage अवहु (इ हव भणीअ B MS)—now enough of waiting for the Malati creeper केसूय गरु भणी बहहु—"O Kesūya, do not feel proud of the approach of the bee He (the bee) has suffered the anguish of separation from his beloved Malati for a long time, and only being tired of his endless grief, has at last accepted you" The lady thus taunts a rival in her love

78 चलण—Sk चरण, Ap चण (He viii-1-254—हरिद्रादी क 1) feet The Sk र → Pr ण mutation is a general characteristic of Māgadhi (रतो रंजी। He viii-4-288) In Maharāṣṭri Prakrit generally a medial र does not undergo any change However, as an exception to this general rule a few words like हरिद्रा and others (of the हरिद्रा group) change their र to ण चण is one of such words चापह—Deś चप, Ap चप (He viii-4-395)—presses चापह—Sk चपक, Pr चप, OWR loc sing चापह—in the Campaka tree or flower. रुडउ—(B MS रुडउ)—in a lovely thing The derivation is obscure Perhaps the word is of Deśya origin, or it might have evolved from Sk रूप, Ap रूप (उ is a स्वार्थिक suffix) दोहग—Sk दौर्भाग्य, Pr दोहग—misfortune आगइ—Sk अग्रे Ap अगि, OWR आगि, आगइ इत्यु—Sk ईशक, Ap अरसउ, OWR ईवउ (वालशिक्षा), इतउ (मुग्धा), इत्यु (Vasanta Vilasa and Kahnadade Pr), such. निवधु—Sk निवध, Pr निवध—relationship सखि. निवधु—O friend, the bee does not set his foot in the Campaka nor enjoys its odour Beauty is always attended with misfortune such is the law from days of yore" The

verse ॥ a सृष्टि of समासोक्ति (first carana) and अर्थान्तरन्यास (second carana)

DHRUVA renders the third quarter as "such a beautiful flower ॥ affected by misfortune ' He does not explain the last quarter भाग्य इत्यु निवृत्तु, which he considers to be obscure. He gives the following additional verse after the 78th, which is not given in either of my Mss

नितु नितु चरीग्र मण्ड , मण्ड गंध दुरगि ।
ममर । मयी ममी रीण्ड दीण्ड तम रम रगी ॥

He explains मण्ड as Mod Guj मरका, and दुरगि as Mod Guj पण्डी , रीण as अरण्य , and दीण्ड as Mod Guj सेवो.

79 भ्रमतड—Sk भ्रमत्, Pr भ्रमन् pres part.—while roaming गुणु करइ—does good, renders important service, does a good turn कौरीड—Sk कौरित, Pr कौरिअ—pounded, pierced तौणि—Sk तन, Pr तिण, तेण—by that बरासडइ—Sk विषासिन—Owr बरानर—mistake, loss enmity इ is spurious or प्रक्षिप्त. शान्तिशिक्षा gives विषयल as the equivalent for बरासिड But विषयल will be विवजय in Prakrit So it is unlikely that the word descended through the Prakrit वल—Sk वल, Pr वन—bamboo सोइ—Sk माडि, Ap सेइ (He VII-4-401) —he भ्रमरि . . सोइ—"The black bee does good while roaming Seeing an Aguru plant pierced (by a bamboo), he destroys the bamboo (by boring holes inside) even now out of that spite" DHRUVA considers this verse obscure and does not comment on it

80 सुहातीय—Sk शोभमाना pres part —Ap pres part. सोहनी—looking beautiful प्रेमसुहातीय—looking graceful on account of love जातीय—Sk जालि (Pr जाइ)—Owr tatsama जानी—the jasmine plant or flower, Malati plant or flower म चीति—Sk मा विनय, Ap म चिनि—do not think of her do not remember her. विहसीय—Sk विहसिता, Pr विहमिआ—blossomed निवालीय—Sk नवमानिका, Pr नवमणिया—A kind of jasmine plant

बालीय—Sk बालिका, Pr बालिका—young मुरप प्रीति—O you mad fellow, the loving and graceful Malati = gone for ever, don't pine for her now Lo, there blossoms for you in that bower young and fresh Navamālikā.

81 धुड—Deś धड (=यूय, समूह)—group. एकधुड—in one group, near each other (cf Mod Guj धटमा = near by) वडल नड—(A MS जर appears to be a scribal error, नर of II MS should be the correct reading.) Sk बकुल, Pr वडल—Bakula, वेडल—Sk विचविल, Pr विजडल—a kind of jasmine. वेड छता—both the plants छता is perhaps OWR dative—Pr छताण—Māgadhi छताहँ विचालड—Sk विचलि, Pr विचलिय—moving, or Deś विचाल (= अन्तराल)—in the midway, in between. कित्या—why (मुग्धा, gives किं as the equivalent of कित्य) मरई—Sk म्रियसे, Pr मरहि, मरहि—die, suffer. विलसि—Sk विलसिता, Pr विलसिमा—blossomed. एक . . . वेड—Bakula and Vicakula are near each other. Both of them are full of tender love (or, It is not possible to love both). O foolish bee, why do you hang on between them? You cannot make both of them bloom (i.e. you cannot accept both.) DHURVA's text and commentary are—एकि धडि वडल विड छता, नवि भेड ।

ममर ! विचारि किडा . . . पामर ! विलसि लू वेड ॥

वडल—Mod Guj बोलमरी, भेड—Mod Guj भेद, निशा—Mod Guj शामाडे, लू—Mod Guj साथे These notes are too scanty to enable us to make out the meaning of the entire verse

82. मातीय—Sk मत्त, Pr मत्त, OWR fem मानी—intoxicated, rapturous. जिम—Sk यथा, Ap जिम, OWR जिम—like नव नेहु—tender love मूकड—Sk मुञ्चनि, Ap मुक्कर—leaves, abandons चूकड—Sk मचने, Pr ādeśa चुकर—disappears, forgets देहु—Sk दृश, Pr देह, OWR देहड or देहु, pres 1st sing; or OWR verbal noun देहु < Sk दर्श—sight, or Sk दास्यमि, Ap दाह or दिसहु (fut 1st sing)—I shall give, or Sk ददामि, Ap देउ—give.

DIIRUVA considers the verse obscure. We shall now ever try to attempt an explanation of the central idea. The central idea appears to be like this. "The lotus plant, is intoxicated with flower juice and is full of tender love, but the selfish bee enjoys its nectar at the proper time abandons it then disappears and is seen no more." Thus the Nāyikā by a clever Sam'isokti taunts her husband, "I am young and charming like the lotus plant in full bloom, and I am full of tender love for you. But you, like a bee, enjoy my beauty and then forsake me and are seen no more. So I shall withhold myself from your embraces."

83 पलाश—Sk पलाश Pr पलाश—the Kimshuka tree (Guj वेदूरो) वसो—Sk वसो Ap वसतं, OWR विसतं (मुग्धा and वात)—how Hemacandra gives वस also as the equivalent of वस्मात् (He viii-3 68) मुग्धावशेषम् gives विसत = वि and तत् विसत = ता वि बुला—Sk वृक्ष Pr वृक्ष—taken taken to आविली—Sk आमलकी, Pr आमलक—the Āmlā tree कुचभरि फलित कि तल्लीय—like a young maiden with heavy breasts कहणी—Sk करेणु Pr करेणु Mod Guj करेण. The Karepa tree with bright yellow flowers रति माटि—turn your affection to भमर माटि—'O bee, why have you accepted the worthless Palāśa neglecting the lovely mango and Āmalaka trees?' (Leave it and) direct your attentions to the Karepa which is (bending down with flowers) like a young maiden with heavy breasts."

DIIRUVA reads वरा वरा for वसो बुला, and interprets it as 'leave it as a ghostly thing (वरा गणीने तनी दे)'. The use of the Arabic word वरा is unlikely at this period of the evolution of Gujarātī. Besides वरा cannot be accepted as imperative 2nd pers. of OWR वर.

84 रंजवद्—Sk रंजयति, Pr रंजेद्, रजय—to please to gratify मुजवयण—Sk मञ्जुवत्न, Pr मञ्जुवत्न—with lovely and delicate

speech. गइ—Sk स्नान, Ap ठाय (= निमित्त, हेतु, स्थिति)
 —by this way, in this position. धनु—Sk धन्य, Pr धण or धन,
 OWR धन, धनु—blessed. इणपरि...गइ—Thus the fair ladies
 please their husbands in this manner with sweet and
 delicate words. धनु धनु...गाइ—The poet closes with a
 benediction by way of फलश्रुति.



APPENDIX I

Variant Readings in Dhruva's Text †

- | | |
|---|--|
| 1b दक्षिण बाहण, आम | 31b (मार्तु मार <i>Hāṃ Mah Vol</i>)
दीपक जीव |
| 2a पदु तौय निउणी दिव रनि वरनि,
पदुनी वसन्त | 32a वामिनी बाधर तरवन् तरवन् |
| 2b नम भन | 33b मूव्र दिह के विरदिम विरदि भ |
| 3a सीत गिरु हिमवन्ति | 36b विरदिम हिमम विदारण |
| 4a मयण तणा, महमझा महु महवार | 38a चोणी चद्र |
| 4b पुवारर पिक्क भगारि | 40a हार ते मार मू उर वरि (उर वरि
हार ते मार मू <i>Hāṃ Mah Vol</i>) |
| 7a रमर मुनिता मन (मुनिजनना
मन <i>Hāṃ Mah Vol</i>) | 41a सखि दीह दूख अनाठक |
| 12a* रमर विमेमि | 42b शङ्गी दुवर पापु |
| 12b चदनमरी | 44a मन मथनु मुह अरानि |
| 14a जयरणि रौधर नीवन जीवन, सुवान | 44b पोपद वररणि रानि |
| 18b रति प्रीति स्खू | 46a तांघटी विन्गार |
| 23a आउलाडाली अली | 47a वागलु वरलुड |
| 23b आरसु आ इसु | 47b अरण र ताणि बिरोलि |
| 24a ज मणु थिर, मोरनु मग मार | 48b वरावलु आवलु जलु |
| 25a निशि छर गामणि, मय वय जाणि | 50b निशि मरि |
| 25b सही असु हणर | 53b मित्रिआ मण्डन मारी नारी
स्खू भरतार |
| 27a विगमर, निम निम विहस्र, सहस्र | 54a रावनिमय रसु रङ्ग (जसु रङ्ग
<i>Hāṃ Mah Vol</i> , सह रणि
<i>Errata</i> भा III का.) |
| 27b ऊदम्प, धार जु वानि | Note—DURUVA'S order of |
| 28a इमगनि | |
| 28b बाली ते वदु मङ्ग | |
| 30b मयणर हरआणन्दण वन्दण | |

† *Vasanta Vīṭasa*, edited by K. H. DHURVA in *Prūcāna Gujara Kāvya*, Gujarat Vernacular Society, 1927.

* After the 12th verse Dhruva has adopted the following order
7, 14, 13, 15, 16 and 18

the *caranas* is reverse

55a शकउ वीजनु Note—DHRU-
VA'S order of verses ॥
55 55, 56 57.

56a नलिन रे जई जलि गाहि

56b दाडिम जिन मुखमाहिं

57a नीलमणि कुण्डल कानि ह

58b करि कुसुमायुष

59a सीमन्त सीदुरि सुरिउ, मोनी सुरज

60 DHRUVA omits this
verse

61a गुण हिमडर कर हार

61b बाण कडाखल सोहर

Additional verse after 61—

पहव पैशल पाणि कि आणि कुसुम सुकुमाल ।

सरल तरल भुजदण्ड कि दण्ड कमलिनी
नाल ॥

62b अघर जि, अघर जित्या

64b जीपइ कटि

66a योष रनिह सम्रामि

67 Instead of नाभि चग
DHRUVA gives the follow-
ing verse—

उन्नत कुच कि हिमशिखरी शिखरि तेह
परैठ ।

हार नासरण माहि रे नाहु रे झील्लु दाठ ॥

68a रूपमई विधि

69a हींदोलि

69b जलि णेक

70a दिद बारी ताली

70b एक, बालम्भरि

71b वानि सुवर्ण, नितु नवरज

72a छर कूअनी

72b गुणवेद, मही म विरोलि

DHRUVA places vs 73
before vs. 72

73b परिमत्तु चहु

74a मनु मणि अलि

74b सुकुमाल ती, विमर

75a पालइ नेहु पुराण न जाणु न मनु

75b थिकउ गुण विमण इ

76a कालि विलसिवा विवरनि

76b आदरिआ ईणी णीगुण

77a भमर बईहु

77b बहु बहर हू हवर भणी परैहु

78 Additional verse after 78—

नितु नितु चरीमइ महभउ ;

विरुअऊ गध कुरहि ।

भमर भमी भमी रीण उ रीणउ
तम रस रहि ॥

79a अगर अकौरिउ ओर

79b तीणइ विरसर

80b विहसी ओल नवमाली बालीइ माडि

81a एक थडि (सरिणी)^{*} बडल विउ
रता नवि भेउ

81b भमर विचार किशा (करि)^{*},
विलसि लू

82a नव नेहि

82b लेहु रस, भमरलु देहि

83a करा बग Additional verse
after 83—

दमनह गुणि मदमानउ रानउ रूपिहि भृङ्ग ।

कुन्दकुसुम रमाउर छाउर चापुल सङ्ग ॥

84a नितु प्रिय, मज्जु वरंग

84a धन धन, जे

* There is a lacuna at both the bracketed places in the *Hajj Mah Vol*

APPENDIX II

*Sanskrit and Prakrit Verses in the Vasanā Vilāsa**

या कुन्देन्दुतुपारहारधवला या श्वेतपद्मासना
या वीणावरदण्डमण्डितकरा या शुभ्रवस्त्राश्रिता ।
या म्रद्धाच्युतशङ्करप्रभृतिभिर्दिवै सदा वन्दिता
सा मा पातु सरस्वती भगवती निःशेषजाप्यापहा ॥ १ ॥

—सुभाषितरत्नभाण्डागार ४-१३

ईदृश्वसन्तविभवेन यथा ययामी प्रीडिं क्रमेण दिवसा परिदर्शयन्ति ।
शङ्के नृपापरिमलेन तथा तथैता इयामा नवीनवनिता इव सङ्कुचन्ति ॥ २ ॥

विद्योद्वे यहल ण देति मअण णो गघतेणविला
वेणीओ विरभति देति ण तहा अगम्मि कुप्पासअ ।
ज बाला मुहकुकुमम्मि वि घणे वट्ठति डिणअरा
त मण्णे सिसिर विणिज्जिअ बला पत्तो वसतूमओ ॥ ३ ॥

—कर्पूरमञ्जरी १-१३

श्रीमद्वसन्तऋतुराजविलासभूमिभ्रातर्विभाति सहकारमहीरहोऽयम् ।
तानप्रदायिषु पङ्क्तिषु कोकिलोऽयमत्र प्रपद्यति कथन पथम यत् ॥ ४ ॥

* I have followed the text given by the A MS after correcting obvious errors. In the footnote I have given the important variants from the B MS. Wherever possible I have traced the verses to their original sources. Where I have found the text of the A MS to be entirely wrong, I have given the text of the verse from the original source and have indicated the variant readings of the A MS in the footnote.

1 d न पातु B 3 a विउद्वे, न दिंति मयण, तिला A. बहुल B, b वेणीउ विरयति
रिति न A देति B c ववण A, व घणे विरति B ॥ सिसिर, वसतूमवो A.
4 b रथानप्रदायिषु A

भिन्दन्तश्चन्दनालीं कमलमुकुलजां धूलिमुद्धूलयन्त-

ध्रुम्बन्तश्चूतवीथीं परिमलबहुलांश्चम्पकान्कम्पयन्तः ।

आरादारामसीमातटघटितघटीयन्त्रनिर्मुक्तवारां

धारामाराधयन्तः श्रमजलरिपवो वान्त्यमी गन्धवाहाः ॥ ५ ॥

—शार्ङ्गधरपद्धति-३८१४

कावेरीतीरभूमीदृष्टभुजगवधूमुक्तमुक्तावशिष्टः

कर्णाटीचीनपीनस्तनवसनदशालोलनस्पन्दमन्दः ।

लोलझाटीलम्बाटालकललितलम्बालास्यलीलाविलोलः

कष्ट भो दाक्षिणात्यः प्रसरति पवनः पान्यकान्ताकृतान्तः ॥ ६ ॥

—शार्ङ्गधरपद्धति-३८११

रक्तोत्पलप्रथितकुञ्चितकुञ्चिकाभैरुत्फुल्लविंशुकलताकुसुमैरमीभिः ।

उद्धाव्य किञ्चिदपि मानमयं कपाटं कामो विवेश हृदि संप्रति

दम्पतीनाम् ॥ ७ ॥

दीर्घा चन्दनमालिका विरचिता दृष्टयैव नेन्दीवरैः

पुष्पाणां प्ररुः स्मितेन रचितो नो कुन्दजात्यादिभिः ।

दत्तः स्वेदमुचा पयोधरभरेणार्घा न कुम्भाम्भसा

स्वैरेवावयवैः प्रियस्य विक्षतस्तन्या कृतं मङ्गलम् ॥ ८ ॥

—भमरहातक-४५

सुदतीजनमञ्जनार्पितैर्युगैर्यत्र कषायिताशया ।

न निश्चारितयापि वापि प्रससाद ग्रहिलेव मानिनी ॥ ९ ॥

—नैषधीयचरित २-७७

दोलागतागतविनोदरसेन गीतं प्रापद्यन्त सुदृशः श्रितपद्मं यत् ।

तस्य प्रतिध्वनिरिवोपवनध्रयाणामभ्राञ्चि कण्ठकुहरेषु शुद्धकरीणाम् ॥ १० ॥

हृष्टस्मराणि शृशमुत्सुकतागृहीतवासोविपर्ययविलोलमृदुस्मितानि ।

म्रीडाविकुञ्चितविलोलविलोचनानि यूनां रतान्तललितानि महोत्सवोऽभूत् ॥ ११ ॥

• 6 b दशान्दोलन (शार्ङ्ग०). 8 a नेत्रैर्भिन्दीवरैः A. 9 a कषायिताशया A.
11 a हृष्टस्मराणि B.

उपरि नाभिसर परिपातिना पटकुटीव मनोभवभूषते ।

विजयिनस्त्रिपुरारिणिगीपया तव विराजति भामिनि कमुकी ॥ १२ ॥

—मुभापितरत्नभाण्डागार ४२६-२९९

मन्दं मन्दमुपैति दक्षिणवधूताट्टशूतालीदल-

ज्योत्स्नासीकरनिर्झरव्यतिकरद्विभो वसन्तानिल ।

समोगान्तनितान्ततान्तवनितापीनस्तनप्रोत्सन्न

मुक्ताहारलताभ्रमथ्रमजुषो बिंदुस्रजा तस्कर ॥ १३ ॥

उपरि निपतितानां स्रस्तधम्मिहकाना

मुकुलितनयनाना विचिदुन्मीलितानाम् ।

उपरिसुरतखेदम्यन्तनिद्रागताना-

मपरमधु वधूना भाग्यवन्त पिबन्ति ॥ १४ ॥

—मुभापितावलि-२१३५

स्निग्धं दृष्टिपथ विभूषितवपु कर्णस्य कण्डूयन

केशाना च मुहुर्मुहुर्विवरण वार्ता च सहसा सह ।

नाभेर्दर्शनमप्रतथ गमन बालस्य चालिङ्गन

कुर्यु प्रीतिवशात्त्रिय समदना दृष्ट्वा नर वाञ्छितम् ॥ १५ ॥

विश्वनय विजयते मकरध्वजोऽयमस्त्रीकृतेन मम कोमलकृजितेन ।

एन तयापि कुमुमात्रमुशन्ति लोका पुष्कोकिलोऽदृणितदृष्टिरिति कुधेव ॥ १६ ॥

अथ मुललितयोषिद्भूलताचासृष्ट

रतिवलयपद्माङ्गे चापमारुज्य कण्ठे ।

सहचरमधुहस्तन्यस्तचूताद्वुरास

शतमसमुपतस्थे प्राञ्जलि पुष्पधन्वा ॥ १७ ॥

—कुमारसम्भव २-६४

12 a परितारिता A b नाभिनि B 13 a ताडील ॥ d अमरयोविंदु B 14 c सुरतजनिखेद B 15 c उपरं च गमन B d कुर्वान् विवता B 17 b आरुह A

उत्तङ्गपीवरकुचद्वयपीडिताङ्गमालिङ्गितः पुलकितेन भुजेन रत्या ।

श्रीमाजगन्ति मद्यनयनाभिरामः कामोऽयमेति मद्घूर्णितनेत्रपद्मः ॥ १८ ॥

—प्रबोधचन्द्रोदय १-१०

तव कुसुमशतत्वं शीतरश्मित्वमिन्दो-

र्द्वयमिदमयथार्थं दृश्यतेऽस्मद्विधेषु ।

चिद्यजति हिमगर्भैरग्निमिन्दुर्मयूखै-

स्त्वमपि मदन बाष्पान्कञ्जसारान्करोषि ॥ १९ ॥

—शाकुन्तल ३-३

कुसुमकामुं ककामुं कसंहितदुतशिलीमुखस्रग्भितविप्रहाः ॥

मरणमन्यपराः प्रतिपेदिरे त्रिमु मुहुर्मुमुहुर्गतभर्तृकाः ॥ २० ॥

—शिशुपालवध ६-१६

वसन्ते वासन्तीद्वयकुसुमसौरभ्यलहरी-

भ्रमद्भृङ्गीभङ्गीरचितबहुलारावमुखरे ।

प्रियां स्मृतवानार्थां विरहविधुरो मन्मथवशा-

दहा हाहा हाहा हरिहरि मृतः कोऽपि पथिकः ॥ २१ ॥

किंशुकाः कुसुमिताः कलकम्पीकूजितैर्मुकुरेताः सहकाराः ।

नागतः प्रियतमः सखी हा मे का गतिर्मधुरपागल एव ॥ २२ ॥

वसन्तप्रारम्भे चिरविरहखिन्ना सहचरी

यदि प्राणान्मुञ्चेत्तदिह वधमागी भवति कः ।

वयो वा स्नेहो वा कुसुमविशिखो वेति विमृश-

स्तुहीति प्रव्यक्त पिकनिकरसङ्गारमशृणोत् ॥ २३ ॥

—सुभाषितावलि-१६८८

18 a आलिङ्गितः B. 19 d कुसुमबाष्पान् (शाकुन्तल), करोति A. 20 ■ संज्ञितदुत A.

21 b भृङ्गीरङ्गीरचितमधुरारममुखरे B, c हृदयनिःस्नन्मन्मथ B. 23 a मियविरह B;

b भवतु A ms; ■ वियमविशिखो B, d स्निह्येति व्यक्त A, तुहीति व्यक्त B.

माण मुसध देह बलहजणे त्रिं तयुत्तरं
 तारुण दियहाई पच दह वा पीणत्यणत्यभण ।
 इत्य षोडशमनुसिंजणमिसा देअस्स पचेसुणो
 दिण्णा चित्तमहूसवेण मुअणे आण्ण व्व सन्धस्मा ॥ २४ ॥

—कर्पूरमञ्जरि १-१८

अपूर्वाऽय धनुर्नंदो मन्मथस्य महात्मन ।
 शरीरमक्षत कृत्वा भिनत्यन्तर्गत मन ॥ २५ ॥
 मधुरया मधुबोधितमाधवीमधुसमृद्धिसमेधितमेधया ।
 मधुकराङ्गनया मुहुर्म्मदध्वनिमृता निमृताक्षरमुज्जगे ॥ २६ ॥

—शिशुपालवध ६-२०

मुग्धे मान न ते युक्त कर्तुं प्राणाधिके प्रिये ।
 धत्ते मत्सी नित्यकाल जीपितं वारिणा यिना ॥ २७ ॥

—सुभाषितरत्नभाण्डागार ४९७-१

यान्ती महेभवदनङ्गमहे सहेल हेरम्यकुम्भसुहदा स्तनमण्डलेन ।
 काचिद्युयानमयराजपथावतसमसस्थले सुभगमानिनमाजघान ॥ २८ ॥

मालतीमुपुले भाति मञ्जु गुह्यन्मधुप्रतः ।
 प्रयाणे पञ्चबाणस्य शङ्खमापूरयानिव ॥ २९ ॥

रतिपतिप्रहसेव वृत्तकुध. प्रियतमेषु बधूरनुनायिका ।
 बकुलपुष्परसासवपेशलघ्यनिरगात्रिगान्मधुपावलि ॥ ३० ॥

—शिशुपालवध ६-७

विचिन्वती पान्थपतङ्गहिंसनैरपुण्यकर्माण्यलिम्बलच्छलान् ।

‘व्यलोकयच्चम्पकशोरकावली स शम्बरारेवेलिदीपिका इव ॥ ३१ ॥

—नैयधीयचरित १-८६

24 a मुसध देहि A ■ तारुण्य दिन द्वे B, c देयस्य A, d सइसा आणव्व A, आणव्व
 कप्पवमा B 25 a दुरात्मन B, d अश्व B 26 b निमृताक्षर A. 28 a महेभवदनगमन
 A, b मशस्थले AB 30 a रनुनायका A 31 a विचिन्वती, हसनै A, पाथविहग B,
 b दीपका AB

युवद्वयीचित्तनिमज्जनोचितप्रसूनशून्येतरगर्भगह्वरम् ।

स्मरेषुधीकृत्य धिया मयान्धया स पाटलायाः स्तवकं प्ररुम्पितः ॥ ३२ ॥

—नैपधीयचरित १-९५

रसाद्रसालः समदयतामुना स्फुटद्विरेफारवरोषहुंकृतिः ।

समीरलोलैर्मुकुलैर्वियोगिने जनाय दित्सप्रिय तर्जनाभियम् ॥ ३३ ॥

—नैपधीयचरित १-८९

स्मरार्थचन्द्रेपुनिमे कशीयसां स्फुटं पलाशेऽध्वजुषां पलाशनात् ।

स घृन्तामालोक्त खण्डमन्वितं वियोगिहृत्पण्डिनि कालखण्डजम् ॥ ३४ ॥

—नैपधीयचरित १-८४

अशोकमर्यान्वितनामताशया गताम् क्षरण्यं गृहशोचिनोऽध्वगान् ।

अमन्यतावन्तमिवैष पल्लवैः प्रतीष्टवामज्ज्वलदखजालकम् ॥ ३५ ॥

—नैपधीयचरित १-१०१

त्वदप्रसूच्या सचिवेन कामिनोर्मनोभवः सीव्यति दुर्यश पटौ ।

स्फुटं च पत्रैः करपत्रमूर्तिभिर्वियोगिहृद्धारुणि दारणावसे ॥ ३६ ॥

—नैपधीयचरित १-८०

अज्ञानि निर्दहतु नाम वियोगवह्निः संरक्ष्यतां प्रियतमो हृदयस्थितो मे ।

इत्याशया शशिमुखी गलदध्रुवारिधाराभिरार्द्रमनिश कुरुते कुचाग्रम् ॥ ३७ ॥

—शार्ङ्गधरपद्धति-३४८३

पीयूषं विषयद् विसं विशिखवत्पङ्केहं शङ्कुवद्

वेदमान्तर्वनवत्सदैव मनुते शृङ्गारमङ्गारवत् ।

किं चान्यत्सुभग त्वदीयविरहे न कापि धत्ते धृतिं

पर्यङ्गेऽपि न भूतलेऽपि न गृहारागेऽपि न प्रेयसी ॥ ३८ ॥

32 b धीः वृत्तिधिया मियान्धया A. पाटल्या A 33 a रसालसालः (नैपधीयचरित & B Ms.); स्फुट द्वि० A 34 a नभे A. 35 a ध्वगान् A. b अमन्यतावंश A. 36 b दारणावसे A. 37 a निर्दहति A, b कुर्यते गृहाने B.

रानि कल्पशतायतेऽपि दिवगो मन्वन्तराब्दायते
 शीताशुद्धनायते मलयजो लेपः स्फुलिङ्गायते ।
 आहारो गरलायते प्रतिपद कामोऽपि वैरायते
 प्रेयस्या प्रियविप्रयोगसमये किं किं न दुःखायते ॥ ३९ ॥

कणे यत्कृत सखीजनवचो नैवादृतावन्धुवाक्
 पादान्ते निपतन्नपि प्रियतम कर्णात्पलेनाहत ।
 तेनेन्दुर्दहनायते मलयजो लेपः स्फुलिङ्गायते
 रानि कल्पशतायते किमपरं हारो भुजङ्गायते ॥ ४० ॥

—सदुक्तिर्गोमूत २-४०-१

इन्दु निन्दति पद्मकन्दलदलीतल्प न वा मन्यते
 कर्पूर किरति प्रयाति न रति प्रालेयधातुहे ।
 किं चान्यत्सुभग त्वदीयविरहे सा इक्ष्यमाना सती
 त्पामन्तर्हृदि सत्स्थित दबभयानेनान्धुभिः सिञ्चति ॥ ४१ ॥

उत्पत्तिः पयसो निधेर्वपुराणि ख्यात सुधामन्दिरं
 स्पर्धन्ते विसवालनालसरला हारावलीमशव ।
 कान्ता कैरयिणी तव प्रियसख शृङ्गारसार-स्मरो
 हहो चन्द्र किमत्र तापजनन तापाय यन्मे भवान् ॥ ४२ ॥

निपततापि न भन्दरभूयता किमुदधी शशलाञ्छन चूर्णितः ।
 अपि मुनेर्जठरायिणि जीर्णतां बत गतोऽसि न पीतपयोनिधे ॥ ४३ ॥

—नैपथीयचरित ४-५१

दुर्वारा स्मरमार्गणा प्रियतमो दूरे मनोऽप्युत्सुक
 गाढ प्रेम नव वयोऽतिरुठिना प्राणा कुल निर्मलम् ।
 ह्रीत्वं धैर्यविरोधि मन्मथसुहृत्काल कृतान्तोऽक्षमी
 नो सख्यश्चतुरा कथं नु विरह सोढव्य इत्य मया ॥ ४४ ॥

—शार्ङ्गधरपद्धति-३७५३, सुभाषितावलि-११५६

दिनो विनोदान्तरितोऽपि याति न त्वा विना याति सुगान्त्रि रात्रि ।
उदन्तमन्तर्दयितस्य वाच धिर स्मरन्तीव मुहुर्मुमूर्छ ॥ ४५ ॥

किं बाले तव सव्रणोऽयमधरो गात्र च किं ते श्रुथ
रात्रावद्यविचित्रभोगपटुना दद्या भुजङ्गेन वै ।
यद्येव सहसा मृतासि न कथं कालेन दद्या सती
जप्तस्तत्समयेष्वनङ्गरभसाद् हाहेति मन्त्रो मया ॥ ४६ ॥

प्रेयस प्रविशतो हृदालय मङ्गलाय किल काचिदङ्गना ।
तोरणस्रजमिवाकरोल्लुचस्तम्मयो रूपरे हारवल्लीम् ॥ ४७ ॥

कोटिं जीव पिबामृतं प्रज सखे शास्त्रान्तर वायस
आयाते दयिते मनोरथशतैर्दास्यामि दण्डोदनम् ।
इत्थं जल्पति यावदध्वगवधूस्तावत्प्रिय प्राङ्गणे
छिन्ना कञ्चुस्मन्धयस्फुटस्फुटोमाञ्चविस्फूर्जितम् ॥ ४८ ॥

आगच्छन् सूचितो येन येनानीत स मे पति ।
प्रथमं सति कं पूज्य कान् किंवा कमेलक ॥ ४९ ॥

—सार्ङ्गधरपद्धति-३५२७

गाढालिङ्गनवामनीकृतकुचप्रोद्भूतरोमोद्भूमा
सान्द्रस्नेहरसातिरेकविगलच्छ्रीमन्निभाम्बरा ।
मा मा मानद माति मामलमिति क्षामासुरोद्भापिनी
सुप्ता किं नु मृता नु किं मनसि मे लीना विलीना नु किम् ॥ ५० ॥

—अमरुतक-४०

स्विद्यन्मुख स्वीकृतमन्दहास वल्ग्वकुच व्याकुलवेशापासम् ।
पुण्यातिरेकात्पुण्या समन्ते सम्भोगमम्भोरुहलोचनानाम् ॥ ५१ ॥

सदृष्टेऽपरपात्रे सचरित हस्ताप्रमाधुन्वतो
 मा मा मुञ्च शठेति कोपवचनरानर्तितभूलना ।
 सीत्काराश्रितलोचना सरभस यैश्वर्यता मानिनी
 प्राप्त तैरमृत धमाय मयिनो मूर्धं सुरं सागर ॥ ५२ ॥

—अमरदातक-३६

मालती शिरसि जृम्भणोन्मुरी चन्दन वपुषि कुङ्कुमाविलम् ।
 वक्षसि त्रियतामा मदालसा स्वर्ग एष परिसिद्ध आगत ॥ ५३ ॥

सुभाषितावलि-२२२८

अभिमुखे मयि सहतमीक्षितं हसितमन्यनिमित्तकृतोदयम् ।
 विनयप्राधितवृत्तिरतस्तया न विदुतो भदनो न च सृष्टः ॥ ५४ ॥

—शाकुन्तल २-११

चन्द्र चन्दनमयस्तव भाले बिन्दुरिन्दुरिव राजति भाले ।
 रागसागरविलङ्घनहेतुर्जावयन्निजमन कुमुदानि ॥ ५५ ॥

सुपमाविषये परीक्षणे निखिल पद्ममभाजि तन्मुखात् ।
 अधुनापि न भङ्गलक्षण सलिलोन्मज्जनमुज्जतिस्फुटम् ॥ ५६ ॥

—नैषधीयचरित २-२७

केशा केविकलापविभ्रमभृत कर्णौ चलत्कुण्डली
 वक्त्रे निजितचन्द्रबिम्बमधरो बालप्रवालारण ।
 चक्षुः सूर्यविकासि पङ्कजदल कुम्भाभिरार्मी कुर्वा
 यस्या सप्रति वर्तते भृङ्गदक्ष किं किं न चेतोहरम् ॥ ५७ ॥

गतिर्वेणी च नागेन रूपमूरु च रम्भया ।

प्रवालं पाणिरोष्ठौ च तस्यास्तुत्यत्वमागतम् ॥ ५८ ॥

52 c सीत्काराश्रित A, सीत्काराश्रित B, मानिनी A 54 a अभिमुखे सति संहित
 AB, पथोदयम् AB 55 a वृत्तिरतस्तया A, नहि भृतो AB 55 a चन्दनभवस्तव
 भाले B, राजितबाले B, b बोधयन् युवमनकुमुदानि B 56 b न्यजनिमज्जति A
 58 b तस्याश्च ससलं गत B

अद्यापि तद् विक्रमिताम्बुजमध्यगौरं गोरोचनातिलकमण्डितमध्यदेशम् ।

ईषन्मदालसविधूर्णितनेत्रपत्रं कान्तामुखं पथि मया सह गच्छतीव ॥ ५९ ॥

धोणीचारुपथ पयोधरहयं भूकामुकं दृक्षारं

पीनोरुद्विपमत्तरागक्वचं ताम्राधरोष्ठध्वजम् ।

काशीनूपुरदङ्गदुन्दुभिरबं हेक्वाप्रणादाकुलं

कामिन्या नरदन्तशस्त्रमतुलं प्राप्नोतु युद्ध भवान् ॥ ६० ॥

धनुषी रतिपद्मबाणयोरुदिते विश्वजयाय तद्भुवा ।

नलिके न तदुच्चनासिके त्वयि नालीकविमुक्तिकामयोः ॥ ६१ ॥

—नैपधीयचरित २-२८

अधरे तिल विम्बनामकं फलमाभ्यामिति भव्यमन्वयम् ।

लभतेऽधरविम्बमित्यदः पदमस्या रदनच्छद वदत ॥ ६२ ॥

—नैपधीयचरित २-२४

तिलकुष्ठमसमानां विभ्रती नासिकां च

द्विजसुरगुरुपूजां धृद्धाना सदैव ।

कुवलयदलकान्तिः कापि चाम्पेयगौरी

विरुचकमलकोशाकारकामातपत्रा ॥ ६३ ॥

पद्माननं परिभवत्युदरेण बेणीदण्डेन कुण्डलिकुलं शशिर्न मुखेन ।

या सा जगत्रयजयप्रथिता नताङ्गी बुद्धया कया बत सुधरपद्म वभाषे ॥ ६४ ॥

कलशे निजहेतुदण्डजः किमु चक्रभ्रमकारितागुणः ।

तदुच्चकुचौ भवन्प्रभासरचक्रभ्रममातनोति यत् ॥ ६५ ॥

—नैपधीयचरित २-३२

निगदितु विधिनापि न शक्यते सुभयता कुचयोः कुटिलभ्रुवाम् ।

सुरतसंभ्रमतः प्रियपीडितावपि नति न गर्ता गतकञ्चुकी ॥ ६६ ॥

59 a अद्यापि तां A. 60 a चारुपथं B. c द्विक्वाप्रणादाकुलं B. 61 b विमुक्त A.

62 a फलमस्यामिति B, b रदनच्छदेवत् A. 66 b च्युतकञ्चुकी B.

उदरं नतमध्यवृष्टतास्फुटदनुष्ठपदेन मुष्टिना ।

चतुरश्रुलमध्यनिर्गतत्रिवलिभ्राजि हृन् दमस्वमु ॥ ६७ ॥

—नैषधीयचरित २-३४

शृत्तानुपूर्वं च न यातिदीप जह्ने शुभे स्रष्टवतस्तदीये ।

शेषाह्ननिर्माणविधौ त्रिधातुर्लावण्य उत्पाद्य इवाम यत्न ॥ ६८ ॥

—कुमारसम्भव १-३५

मा पादान्ते विलुट विरम स्वामिनो हि स्वतन्त्रा

कश्चित्काल ध्वचिदपि गतस्तेन वस्तेपराध ।

भागस्फारिण्यहमिति यतो जीविन त्वद्वियोगे

भर्तुं प्राणा स्त्रिय इव ततो यन्मयवानुनेय ॥ ७०* ॥

उनमप्य सकचप्रहमास्य शुभ्यति प्रियतमे दृढवृत्त्या ।

अह अह अह अह मनोऽज जयित जयति मानधनाया ॥ ७२ ॥

—शार्ङ्गधरपद्धति-५०९; सुभाषितावलि-२०९०

गुणा कुर्वन्ति दूतत्वं दूरेऽपि वसता सताम् ।

केतकीगन्धमाघ्राय स्वय गच्छन्ति यदपदा ॥ ७३ ॥

—सुभाषितरत्नभाण्डागार ११५-१

आपत्य चम्पकधिया नवकर्णिकरपुष्पेषु गन्धरहितेष्वपि चक्षरीरु ।

प्रीतो मधूनि रसयत्ययमन्यपुष्पसौरभ्यसंसृतनिजाननवासितानि ॥ ७४ ॥

एलावने विचक्रिस्तवके प्रियाले ककोलके दमनके धनमालिकायाम् ।

पुष्पाणि जिघ्रति मुहुर्मधुपीभुजङ्ग कामेन नून इव बाणपरीक्षणाय ॥ ७५ ॥

67 a १पुरदशुष्ट A. ॥ त्रिवलिभ्राजि A. 68 a व च नानि A. 70 b कश्चित्काल

A पुनस्तेन A c प्राय प्राणीद्वयमिव जनो जीविनस्त्वद् A d य ममैवास्ति तेन A.

72 a प्रियतमा A 74 a चिचिरीन्. A. b रत्यत्यय A

* These figures indicate the number of the OWR verse with which the Sk verses are associated. Some OWR verses after the 68 th have no corresponding Sk verses.

B MS. does not give Sk verses 72 74 75 76, 77, 78 and 83

आयाति याति पुनरेव पुन प्रयाति पद्माङ्गुराणि च दुनोति धुनोति पक्षौ ।
उन्मत्तवद्भ्रमति गुञ्जति मुग्धकण्ठ कान्तावियोगविधुर सङ्ग चञ्चरीक ॥ ७६ ॥

—सुभाषितरत्नभाण्डागार ४७७-७

भ्रमन् वनान्ते नवमञ्जरीषु न पद्मपदो मन्धफलीमजिघ्रत् ।
मा किं न रम्या स च किं न रन्ता मलीयसी केवलमोश्वरेच्छा ॥ ७७ ॥

—शाङ्गधरपद्धति-८१७, सुभाषितावलि-७५५

चन्द्रे लाञ्छनता हिम हिमगिरौ क्षारे जल सागरे
प्रस्तध्वन्दनपादपो विषधरै पद्मेषु कार्कश्यता (sic) ।
स्त्रीरत्नेषु जरा कुक्षेषु पतन विद्वस्सु दारिद्र्यता (sic)
सर्वं रत्नमुपद्रवेण सहित दुर्वधसा निर्मितम् ॥ ७८ ॥
पयोधिलक्ष्मीमुषि केलिपत्न्यले रिरसुहसीकलनादसादरम् ।
स तत्र चित्र विचरन्तमन्तिके हिरण्मय हसमबोधिनेयध ॥ ८३ ॥

—नैपथीयचरित १-११७

76 a जल प्रयाति, पद्माङ्गुर च विविनोति (सुभाषित०), b भ्रमति कूञ्जति
मुक्तकण्ठ, निशि चक्रवाक (सुभाषित०) चिचिरीकः A

83 a लक्ष्मीमुषि केलिपत्न्यलैरिस हसी कलनान A, b विचरन्तु गतिके A

II MS gives the following two Sk verses after the OWR verse
82 and 84 (last verse in II MS)

पावकोच्छट्ठवर्णानां (!) शर्वरीकृतवधन (sic) ।

मोक्ष न रम्ये कान्ते कम्पते तेन हेतुना ॥ ८२ ॥

जयति मधुसहाय सर्वससारवल्ली—

जननजरठमन्द कोऽपि वन्दयेदेव ।

सदनु पुनरपागोरसमसञ्चारिताना

जयति तरुणियोषिल्लेखनाना विरास ॥

F S Verses 14 and 53 can be traced to Bhartṛhari's *Śṛṅgāra
śataka* (Śloka 72 and 63), and verse 59 to Bilhana's *Caritaphica
śika*, 2.

APPENDIX III

Vasanta Vilāsa of Soni Rām

- १६० ॥ दुहा ॥ प्रथम गनरति नमस्तुभ्यं गरवीणा विपनांतक ।
 गजमुखं गगरिनेदनं सर्वसिद्धिकोम्यहं ॥ १ ॥
 गुरंग त्रिदुरि चदन धन घोलीय सार
 राम भणद पहिले पूजिमु मनवर्णिदातार ।
 मांगिमु तिथबुधिरिद्धिबद्धि गुणनिधि गणरति राई
 वसंतविलस प्रणामस्युं आणयो अक्षर टाई ॥ २ ॥
- ॥ दुहा ॥ नमो २ गरीनंद राय नमो २ त्रिभुवनीरुनंदनीय ।
 नमो २ अभिनवकल्पादाय विपनविनामाय नमो नम ॥ ३ ॥
 कासमीरमुममेदणी बीणा रे पुस्तकरांनि
 राम भणद रगणे धनुं कनकं अविरल बाण ।
 वय लहुडी पीय लहुअडीय सार करो अम्ह मा
 स्मत्पुराण गुण्या नही नि मुणी साधनी यान ॥ ४ ॥
- ॥ दुहा ॥ बांहनि हंसला वेगपुरी आनि हो मान (त ?) तुं प्रमदुंयरी ।
 पटरागभाष्य नवनया भेद आवि हो अगि ते मांडि पेद ॥ ५ ॥
 आज गुणउ रापी धा(त)दी वालंभ चालगहार
 इनि रिति नाह न चान्द्रियइ विननि करइ ईम नारि ।
 फाग रमे प्रीय चान्द्रज्यो होलडी धावी नाह
 पाए हो लागुं बाह्ना साहरइ इनि रिति मेस्हे म जाई ॥ ६ ॥
- ॥ दुहा ॥ कामनी वंन जे पाए लगद बीर घरी मांननी मांन मांगइ ।
 रामलउ स्वामि हो बात मोरी हिवइ म चान्द्रज्यो हुं दानो तोरी ॥ ७ ॥

* This is evidently a scribal error. The MS has uniformly put the word दुहा *before* the verses bearing the odd number, while as a matter of fact it is the *even* verses—that is, verses 2, 4, 6, 8 etc.—that belong to the दुहा type.

कर जोड़ी कोमण रही अबछा बोलइ अपार
 कइ मो सरसी ले प्रीयदा कइ मो चालज्यो मारि ।
 इम करतां बैरी चालीयउ वनिता भी (ती ?) उगी मेदि
 पूठि जोइ घरणी (ढली) गोरी नइ चेतवेत ॥ ८ ॥

॥ दुहा ॥ हावभाव भामनी अति हि बोल्या माहवउ माननी मेदिह चाल्या ।
 सयण जोइ प्रीअडउ पणि अब पडी हिष बांमनी
 मुरछागति हुई पडी ॥ ९ ॥

हुई २ वालभ भ्रामणो एहयउ कीधउ रे कत
 दियस ममु क हउ एचली पहतउ राद वसंत ।
 अजीय न पाटइ रे हीयइल एहवउ कण वठोर
 प्रीनि पीडरामु लेपनी चितरी म्या रे चोर ॥ १० ॥

॥ दुहा ॥ मम कंत मूढ सूनउ रे बाई विरहनी चेदना आगि लाई ।
 बलि २ वीनचइ आगि हो कतह विरह मउ बालम आयउ
 संतह ॥ ११ ॥

आबलडा सहु मोरीया मउरी सहु यनराई
 वनसपति वन लहलही महमही पाडलजाई ।
 चपला चिहुं दिसि फुलीया सदल सरप सुगंध
 पारजातिक परिमल करइ बेलसरी मुचकुंद ॥ १२ ॥

॥ दुहा ॥ मचनद भोगरो बेलवालउ सपीए सेवंप्री अति मुहालउ ।
 सीस पहिरंतउ हुइ भारी स्वामि विना सेज पुचइ अपारी ॥ १३ ॥

अठार भार रत्तिआंमणा ह्यडी दीसइ सुचंग
 कमल कमोदन केतरी करणी रे बेलि सुरंग ।
 वनसपती जोवन चडी वनि २ वनि महमार
 भमरल्य गुजारब करइ केस्यडे कुच नारि ॥ १४ ॥

॥ दुहा ॥ जिम २ वसतनउ वाउ बाजइ तिम २ मयणनउ माण गाजइ ।
 जिम २ अवला अगि पीयडइ तिम २ संभरइ धीराम हीयइइ ॥ १५ ॥

भमरला जाउ बगिहारहइ कत होवइ जिण देसि
एह सदेसो रे हूं कहु तु म्हारा प्रीयनइ कहैसि ।
हेम गमीयो मइ एफली तो विणि मुरष कत
नवीय पमातुं रे प्रीयइला बलिय विसेपे वसत ॥ १६ ॥

॥ दुहा ॥ भमरला भनि ले दुप एह कहु सदेसउ जइ कहि तेह ।
बेनि रे बीछल करिजो सारि नर बिना नारी सूनो सुमार ॥ १७ ॥

इणि रिति रसकस नीपनइ दवदाय्या दल होई
इणि रिति सूको रे पाल्हवै रास रमइ सहु कोइ ।
इणि रिति तन मस्तक धल वरे जोवन अगि न माइ
इणि रिति छटी पाडीयै तूणी कु रहणो जाइ ॥ १८ ॥

॥ दुहा ॥ जीवतव्यो माहरो सहूय प्रमाण रिति कन जावज्यो वनह प्रमाण ।
जोवन जाये नइ जरा आवै जे विणजय ते बलीय न आवै ॥ १९ ॥

चदला विण रिमो चद्रणो मोती विण किसु ज हार
नगर किसो विण नाइवा प्रीउ विण सेजगुहार ।
हसलडा विण सर निर्मा कौइल विण किसु ज वन
बालभ विण विसी गौठडी जाणज्यो जगनजीवन ॥ २० ॥

॥ दुहा ॥ बीछडी बेलि जिम नागरपान ता लगे जीवज्यो प्रीयनो मान ।
जल बिना नलणी जो बनजोरी तुम्ह बिना श्रीकमाह नारि तोरी ॥ २१ ॥

दइव न सीरजी रे पपडी उछि २ मिलती रे जाहि
बीसरीया नवि बिसरे जे बसीया मनमाहि ।
चित राखे मन नवि रहइ रोइ २ सेज भराहि ॥ २२ ॥

॥ दुहा ॥ मन राखे सुणो नवि राहवे मदनविलास मो अङ्ग दाहवे ।
कृष्णरथा जव श्रवणे याइ पिण एक सपी म्हारो ताइ उतहाइ ॥ २३ ॥
बालभ बाद बिसारीया मेल्हीया मनहि उत्तार
विण अपराज मेल्ही गयो ते किम जीवे हो नारि ।

नारि विना नर नवि रहे सांभलि सारंगप्राणि
दइव न सिरजे तुं एकल बलि सीरजे पाषाण ॥ २४ ॥

॥ दुहा ॥ कुलदेव्या पुजीनइ पाइ लागुं स्वामिनी एतलो मान मांगुं ।
बनि विधना (sic) सिरजे थोहर मोडी विण कंत म सिरज्यो
राजबडी ॥ २५ ॥

कंचु रे कांकण वाल्हा ठहि पच्या उच्या २ लोही रे मांस
लोचनडा बेउ तिगतिगै अस्त धरमने हुंस ।
बेह मलेज्यो रे नाहल नयीय पमातो रे कंत
पायतणी प्रीठ पांनही तेह उपरि कितो दंत ॥ २६ ॥

॥ दुहा ॥ प्रापजंभीरी जोवनवाली विणसेइ वाडी वनह माली ।
खी रसाइन जोवनवेस मांगी ते अखीने पुरप लोप जाणी ॥ २७ ॥
जलविण झूरे रे माछली फल विण नागरवेलि
वन विण झूरे रे काइली (sic) हिरण्यमृग बनि मेहि ।
निस भरि झूरइ रे चकवीः चकवो पेलो हो तीर
हरि विण झूरे रूपमणी आंसू डालइ हो नीर ॥ २८ ॥

॥ दुहा ॥ निसदिन झूरतां क्रिमे न जाइ अधघडी कंत मो वरस थाइ ।
जिम २ चितव्यो मनमार्हि तिम २ आतमा अवसि थाइ ॥ २९ ॥
सोलकला ससि अम्रति रयणि मो तपेरे अपार
तो नही दूषणं चंदल लंछण तीरे विकार ।
सीतलकारण हे सपी चंदन चरच्यो मई अंग
ते चंदन भिम गुण करइ जेहने संगि भूयंगि ॥ ३० ॥

॥ दुहा ॥ चंदला लाइसक (sic) सीतल विराजे अमृमुं तप करे केणि बाजे ।
बावनाचंदनसो अंग दाडी कृष्ण भेट्या विण सन न भाजे ॥ ३१ ॥
चंदला बेरीरे बादलउ बादल बहरी रे वाउ
भमरल बहरी रे नाम्बिर वेधलो पंजब भारि ।

गोरीनो बदरी रे विरहलो जीवनवाली रे वेष
जोवनबदरी नाहलो कहउ सपी कदी मिलेस ॥ ३२ ॥

॥ दुहा ॥ विरसि बल्हाअ सीधी जीवतव्य तम्ह थइ रीधी ।
राजन देण दरसन तम्हारो वार २ तुम्हने हुं वारु ॥ ३३ ॥
परि २ फाग ज पेलीये अबलाहो दै रंगि राण
चोवा नद चदनछाटणा माहोमाहि भोगविलास ।
कत रमाटे रे कामिनी सुदरि ले गिणगार
दीन धरि दिन नि(ग)मु जो नही घरि भरतार ॥ ३४ ॥

॥ दुहा ॥ एक हरिचदन घसी वाटउ एउ जो माहोमाहि छाटइ ।
एक मुरग अबीर उमारी ते सह तिज्या विण कत नारी ॥ ३५ ॥
पूछो रे जोसी जोतपी कदि घरि आवइ हो कत
लगनभाव उतानलो दिन दोइ माहि मिलणि ।
धनि २ जोसीनी जीभडी लुण कर बट्टवार
आलं रे भोजन फलहलि जाँ मिलसी भरतार ॥ ३६ ॥

॥ दुहा ॥ हरपी हीयडलै विप्रवाणी मानवी बात ते मनइ मुहाणी ।
मन धरी भाय भोजन आलीयो विप्र वेणि घरभणी घालीयो ॥ ३७ ॥
जाज ते अग फरुइ रे जइ पनि जाणे रे देह
घाम रे लोच(न) परकीया परकीया अहर त बेह ।
माह फरुइ रे आकरी ठरि कचुवड न माइ
नाभिमडल फरुका फरइ मिलस्यो मो जादबराउ ॥ ३८ ॥

॥ दुहा ॥ सपी ए निसभरि सुपन दीठउ जाणे प्रीयडली मेन येयठउ ।
रितिदान भगवान मुझ दीधउ आलंगन देइ अणि लीधउ ॥ ३९ ॥
इसु रे चित्त मनि चीतवी धन जाणी परभाति
सोरण घाटस डोलवइ करइ अनोपम बात ।
पंथ निहालइ रे पदमनी सुदरि ले सिणगार
पहिरौ रे कचु ब्रेसतो उपरि नयसर हार ॥ ४० ॥

॥ दुहा ॥ सज करि सिणगार सहेली वाट जोवइ प्रीयनइ वहली ।
नयण कुज काजल सारी सपीए आज मिलस्यइ मोरारी ॥ ४१ ॥

इम करता प्रीयठउ आवियउ अगि आलिंगन देइ
प्रेम पूरि म्हारउ नाहलउ अवला ते आची लेइ ।
धन २ आनणा दीहडा धन २ आजूणी राति
धन २ आजूणी सेजडी रमस्यउ हो वालिभ साथि ॥ ४२ ॥

॥ दुहा ॥ हमि २ करस्यु वाल्ही वातडी कतची कोट रे बाह धाली ।
प्रीउडइ अधुरवधुरवदरस झाली प्रीऊडइ रयणि रगि मान्हि ॥ ४३ ॥

सर्व सिणिगार मइ पहिरीआ चदन चरच्यउ मइ अगि
पहिरण लाल पटोलडी ऊळणि दक्षिण चीरि ।
कठ निगोदर कठली रवि तपइ रापडियाइ
भाव करइ भला सेनडी नचावइ अपडीयाइ ॥ ४४ ॥

॥ दुहा ॥ हरपवदनी हरपी मृगनयणा अधिरवध जसी भोयग वेंण ।
चदलासु मुप हसगयणी सीहवाली जिमी लक झीणी ॥ ४५ ॥

च्यारि पुहर प्रीयडा विसता रयणी मो यई रे लगार
जे मुन्हि फिम्टे न जावती जाता न लागी हो वार ।
सूर तजु ससिहर तजु रयणी वधारे हो राति
वालभ विण जे मइ दुप सखा ते दुप काटु आज ॥ ४६ ॥

॥ दुहा ॥ रामिहर सुनि कर अटनिस्ति एती रयणी वधारे आग पुहती ।
हरि चडये कि मन मेन्हड हाय बहुदिना भेज्या प्राणनाथ ॥ ४७ ॥

बाह ऊमेसइ र अपणी वालभनइ मुप देइ
अग तलाई पाथरी साथरो कुम भरेइ ।
हार तणी परि हीयडलइ प्रीयडला कठि रहेसि
रयण मण सातउ मातउ लउ रीतडी रंग करेमि ॥ ४८ ॥

॥ दुहा ॥ हरप अग मुह अंगि २ चंदन वींटीयो जाणे भूषंग ।
 कृष्ण तरुअर अम चेल बाधी वीठल्या विलंबतां जनमकोडि
 सांधी ॥ ४९ ॥

धन २ वसंततणी रति धन २ फगुण भाग
 सारंग सांगमइ ग्रामीआ पा(वा २)भीआ वेदनत्रास ।
 माहवइ मनोरथ पूरीया चुरीआ विरहइ विराम
 रामा हो रणि विलगीय पुरव प्रीतिज सांमि ॥ ५० ॥

॥ दुहा ॥ माहवइ मनोरथ पूरया दीनदयालु सह दुप चरया ।
 कृष्णजी इम चिंता किभी म्हारी निम मिलिज्यो सहय
 नरनारी ॥ ५१ ॥

गायो रे वसंतविलास कांमनी ग (न) पुगी रे आस
 हीयो रे हरप मन उल्हसइ अतरिकमल विरास ।
 संभलतां भवण सुष करइ लीला रे मिळि रे वंत
 गायो रे जेहवउ तेहवउ सोनी रांम वसंत ॥ ५२ ॥

इति श्री वसंतविलासः ।

[illegible]

५७०९ पदितजे सरसति अरवि सुखे तविला साफा सुपय दपय त्वं गिद्धि जं विरमरु
 शलनास ॥ १ ॥ अथा कः ॥ आ ऊं त्वं दुगु धारदार धवला या श्रीत पद्मा मन्त्र या यीणा नर दंड मं डिने क
 श या सुत्र व स्या हना ॥ मात्र स्या कनशं कर व नृ नि नि हि विः सदा वे दिना ॥ सानः पातु मर हानी न गु न नी
 निः शाय जाया पता ॥ १ सुव दंडं भा हं ॥ पृच्छ नीम जि वर निश मर विद न रिडु न ल उ व मे स ॥ प म र द र ह
 रि शि परि मल निर म ल यो वि शि ज्ञे मा ॥ २ ॥ अथा ॥ श्री म ह मं न रु उ रा ऊ बि ता म ज्ञे मि भ न वि भि नि म ह
 कार म दी स ता यो छा न व रा यि सु प डे
 यत् ॥ १ ॥ २ ॥ वसे त न णा गु ण ग द ग भ्या म
 कार व क र दं अ पा र ॥ ३ ॥ अथा ॥ मा र्थ मा
 रा वा ॥ रा व रा त्प मा नि नी मा न ने णा
 न म न को त न शो भ न वा ज ला या हं ॥ नि धु य न क लि रु ता मी य का मी य मे नि सु दा दे ॥ अथा ॥ का प
 री ती र ह मी रु द लु ज ग व भू यु क्त गु ता व शि सु ॥ क र्ण वी री न पी न श न व स न द शो दा त न स्ये द मे द ॥
 ला ल ला री ल ता रा ल क ल लि त ल ता ला म्वा ली ता पि ता त ॥ क धु ॥ ना दा द णा न्धः म सर नि प व नः प
 य कां ता क तो न ॥ ४ ॥ ५ ॥ मु नि ऊ न नो म न ने द ड के द ड मा नि नी मा न ॥ का मी अ म न द न्वा ले द ए कं द

- 11a वनि विलसत्, हृत्पचद्
 11b काम जिता, येन
 12a⁴ मिलई
 12b चदनि
 13a नाहीय सरोवर नीरि
 13b दक्षण तणह समीरि
 C MS gives the following additional verse after 13
 चदनवन अवगाह्य नाहीय सरोवर नीरि ।
 तीन वनि दीधु मरक्षण दक्षण तणह समीरि।⁵
 14a नयर निरोपीय⁶ ती वनु जीवन
 14b तिह विलसद् जण सुयल⁷ अलीयाण⁸
 15a करद्
 15b मन रणि
 16 राजु परह न्यभगिहि⁹ रणिहि राउ
 अनग ।
 मधु माधव आमायत¹⁰ राय तणउ
 प्रति अग ¹¹।
 17 C MS. omits this verse
 18a वनि विलसत् श्रीअनदन चदन चदनु
 माडु ।
 18b चीतु
 19a गरुड¹² (= गरुडगो.)
 19b करद्, प्रताप न माद
 20a कुसुम तणू, भमरला माल
 20b लण लावव, चूकण भूकण
 21a मयण बी
 21b हानर तानर
 22a अदि
 22b नेहमहीलीय, भूकुर
 23b कामतणू परउ आवसु आवसु
 24a धमण रहि,¹³ मोह रनु मग
 24b मान करउ किमा, तारण
 25a निर्धै, मयसु
 25b मयण महाभट्ट, सहीअ हईर हणर
 कानि
 26a इण परि कीइल कुजण पूनण मयण
 किशोर
 26b धूजइ पूजइ सुवति मणोर
 27a विहसप, मान
 27b कामचद् मदिहि उदपनी दपनी
 मिणइ सुवान

⁴ In the C MS verse 13 and the additional verse after it precede verse 12

⁵ The southern breezes wafted over (lit circumambulated) that forest

⁶ considering

⁷ all men or persons.

⁸ united (cf He viii 4 54)

⁹ in novel or various ways

¹⁰ Spring is the minister (*amatya*)

¹¹ image

¹² This letter ५ is according to MUNI Sree Jinavijaya's interpretation a symbol for *druta* (i.e pronounced hurriedly) ओ

¹³ remain—pres 3rd pers pl

wanted to present to the students and scholars of Old Gujarātī a homogeneous specimen of the OWR language at one particular period of its evolution. A collation of this text with that of the B MS which was quite corrupt* and perhaps written in a different period altogether would certainly have disturbed this homogeneity of the linguistic specimen and thus affected the philological value of the text. If however, the C MS were available earlier at the time of preparing the text it would have been fully utilized for purposes of collation with the A MS as it gives a correct text, and is likely to be as old as the A MS. A comparison of the text of the three MSS as contained in the facsimiles will amply bear out this discussion.

As the C MS could not be utilized in this way, and as it is particularly interesting because of its several important variant readings, all the variants of this MS are collected below.

Brief explanatory notes on difficult words are given in the footnote. The first page of the MS is given in facsimile facing page 73.]

1a वसतविलास

II C MS omits this verse

1b पाशु पयडपयवधिहिं सधियमक मल
भास¹ । हवर द्वाल्² ॥

6a मानिनी, वाद

6b निधुवनकल्कि लामी(भी?)य

2a पशुतीय शिवरति समरति हव रिनु
तगड

7a भेदइ, छेदइ, मान

7b कार्याज, पथिकपिराण

2b पसरइ दह दिशि, ध्यां

8b तलीमा, बदरवानि

3 C MS omits this verse

9a गुण विभ्राम

4a दू³ वसततणा, सहकार

9b कपूरिहिं पूरीय जल

4b त्रिभुवन

10b चंपक

* Vide DB DHIRUVAS remarks about this MS in *Prācīna Gujarāta Kavja* Introduction p 11

¹ In the *phagu* Prākṛit *padabandha*, having a rhyme-chain, and an elegant style (lit charming language)

² *dūhas* लू is a स्वायिक suffix

³ In this MS दू³, abbreviation of दूहा, is written before every OWR verse, and श्लो³, abbreviation of श्लोक, precedes every Sanskrit or Prākṛit verse. Vide the facsimile of the first page of the C MS facing p 73

- 11a बनि विलसइ, हृदयचर
 11b काम जित्त, वेत
 12a⁴ मिलइ
 12b चदन
 13a नाहीय सरोवर नीरि
 13b दक्षण तणर समीरि
 C MS gives the following additional verse after 13
 चदनवन अवगाहीय नाहीय सरोवर नीरि ।
 तीण बनि दीधु प्रदक्षण दक्षण तणर समारि⁵
 14a नयरु निरोपीय⁶ ती बनु जीवन
 14b तिह विलसइ जण लयल⁷ मडीयाण⁸
 15a करइ
 15b मन रगि
 16 राजु करइ नवभगिहि⁹ रगिहि राज
 अनण ।
 मधु माषव आमायत¹⁰ राय तणउ
 प्रति आग¹¹ ॥
 17 C MS omits this verse
 18a बनि विलसइ श्रीमनदन चदन चदनु
 मातु ।
 18b चीतु
 19a गरुज¹² (= गरुजगो,)
 19b करइ, प्रनाप न मार
 20a कुसुम तण, भमरला माल
 20b लष लषव, चूकए मूकए
 21a मयण जी
 21b हाकइ ताकइ
 22a धरइ
 22b नेहगहीलीय, मूकइ
 23b कामतणू करउ आयसु आइसु
 24a धमण रहि,¹³ मोह रचु मग
 24b मान करउ कित्त, ताएण
 25a निही, मयलु
 25b मयण महामड, सहीअ हरइ इगइ
 बाणि
 26a इण परि बोइल दूनए पूणए मयण
 विशोर
 26b भूजइ पूजइ सुबति मणीर
 27a विहसए, मान
 27b कामचर मदहिं कदपनी दपती
 गिलइ सुवान

⁴ In the C MS verse 13 and the additional verse after it precede verse 12

⁵ The southern breezes wafted over (lit circumambulated) that forest

⁶ considering

⁷ all men or persons.

⁸ united (cf He viii 4 54)

⁹ in novel or various ways

¹⁰ Spring is the munster (amatya)

¹¹ image

¹² This letter -ज् is, according to MUNI Sree Jinavijaya's interpretation a symbol for *druta* (i.e pronounced hurriedly) ओ

¹³ remain—pres 3rd pers pi

28 C MS omits this verse

29a पूमर, मुकुलि

29b चालनर, सुमट कि सख

In the C MS verse 30 precedes verse 29

30a मुलि¹⁴ विलुपला महूअर बहूअ

30b मयणह करह आगदिण¹⁵ बदिण
जयजयकार

31a चापुला तरुअरनी, सोवन बान

32a बांधण वडमनि

32b मादि

33a मांजर

33b मार ¹⁶ विरहीय हईर त घूमविराज

34a केसुअकली

34b विरहिणीना ईग, काढय

35b विरहीय लोक

36a केतकिदल

36b अवर लि, दाखण

37a देयी, विरहिणी साथ

37b भावए, निशां भरि, माध

38a विरह, बालीय फालीय, चग

38b गिणह

39a सिउ

39b नहु अजी नवि आवए भावए

40a हार, मू, शृंगार अगार

40b चीन, चैदन चहु नही मणोहार

41a सलि मुझ दूष, चीर

41b भोजन आज कछीठउ, नीर

42a सोलकण तु, स्वाकर सरीर सनाप

42b कण्ठिय, शरीरभ्या हव

43a मयखल, पावल पावल

43b चीत सनापण, नहीं कपर

44a मनमयतु

44b अगु, शोषण पोषण वयह

45a सरि, प्रीय

45b दोहिल मकरनिकेतन चैन नहीं

46a पुरवण, बिहु, आज

46b हव, प्रीय सिउ राग

47a विरह, हव भागलु कागलु कुरलु
पेसि

47b वरणह अरणह त्यजीअ

48a तु सर, तूअ देसु

48b कुरकरावुलु आवुलु जरि¹⁶ ह

49a कसूरिचा, सर

49b सोमन, पापुडै

50a शकुनि, समायिआ भाविआ तीह

50b रसभरी, प्रीय, हरपीय

51a हरसीय सरसीय

52a कामिनी पामर जी सुख, जाइ

52b प्रीयसगम

53a केतकि स्वेग, सिंगार

53b मिलीय ते मडन सारीय नारीय खु
भरतारि¹⁷

54a आलसिआ तीह

¹⁴ contracted form of बलि < Sk बकुले

¹⁵ pleasing—Pr आणदण < Sk आनन्दन

¹⁶ some any if (cf जुरे B MS)

¹⁷ The lady decked with ornaments meets her lord

- 54b रात, छावनिसवरसु चंग
 55a¹⁸ दत्त किं हल्वद वीचनु बीचनु
 चद
 55b निव
 56a तू अग्नि¹⁹ रे मलिन, माहि
 56b तू
 57b पंचम आश्वर, मुत्ताउणि माल
 58a गण, मुजगम जगम यमुनवरण
 58b C MS gives as the second
 line of this verse—
 रापई जरीअ कि मागिकि जागिबि
 पणिमणि चग ।
 C MS gives the following
 two additional verses after
 this :
 उ(=मो)रणि रेद्य²⁰ पदुलीअ
 कुली²¹ भडागरपान²² ।
 तिलकुमुपोम नासिकवासि वसूर समान ॥
 रोमाउलि उतरतीय²³ निरतीय²⁴ काजल
 वानि ।
 जीपण उदरि पचानन आन²⁵ नहीं उपमान ॥
 59a सस्यउ मरीय सिंदूरीय पूरीय मोतीय
 चग ।
 59b हायि भडागर पानरे वानरे नवतथ
 रग ॥
 60a चालई²⁶ चान्द, अनग
 60b कुंडल निभा नि रथग
 61a ममदि, पणुहीम गुणहीय ..
 There is a lacuna in place
 of वरणु हार, only four
 head lines are formed evi-
 dently to indicate the mis-
 sing words.
 61b नयण कशररे²⁷ नाकु रची

¹⁸ The order of verses in the C MS is 58a, 59 b (the two forming one verse), an additional verse (उदणि०), another additional verse (रोमाउलि०) with 64 b as the second line, 59 with a different second line (हायि भडागर०), 55 56 57 and 60

¹⁹ Perhaps a scribal error for नलिन, or might be an evolue of Sk अलेय, a red lotus

²⁰ puts on (cf Pr शिद्य = मडो, He viii-4 115), or appears beautiful (if रेद्य is a scribal error for रेहर Pr = Sk राजते, He viii-4 100)

²¹ on the hand. cf Sk कुनि, a hand

²² an armlet [having the shape of an eight petalled (अष्टवार) lotus]

²³ descending

²⁴ dense continuous.

²⁵ other

²⁶ is perturbed.

²⁷ < Pr कडक्य Sk < कडक्य.

नलीयार²⁸

62a हरावण मिरि जाल

63a लावु जि, लीनण

63b किमल नि

64b जीपद, आन नही उपमान

65a अभीमय कुच बला पुणि

65b तीहचु राषणहार रे हार बिधवर
भूअग

66a करद, पोषरे

66b सभाहु, महाभ-

67a सरोवारि

67b पहिरणि

68b पार, कैयुर बाहटीयाद

69a अलविदि, मीचण बीचण दोल्ह

69b हणद करि, जाल एकि

70a सह लालीय²⁹ छीद छुरासु

70b उपालम बालमरहइ सविनासु

71a³⁰ मुखलइ, मरकोडइ मोडइ

This is given as the se-
cond line in the C MS
the first line appears to be
lost.

71b There is a lacuna here

noted by a series of bare
head lines without letters.
The C MS gives the fol-
lowing additional verse
after 71

प्रीयरहइ दिद छलमन्तीय³¹ वन्तीय
ऊनरवाणि³² ।

वचन किरण निहावर सारर परतप³³
जाणि ॥

72a पाल छर, तू

72b तू गुणि वीधउं(भों) साचूम काचूम
मही म विरोलि

In C MS verse 73 preceds
verse 72

73a परसीय भृग

73b माणण जाणण, रग

74a बुलसिरी, ई मलपण

74b सुकुमाल नि मालनि वीसरी जाइ

75a³⁴ चालप नेहपराइणु जाणु मलु, भृग

75b अल्य विकु गुण विमणय, रसरग
C MS gives the following
additional verse after this.

नितु नितु चरनीय मरुडउं(=भों)³⁵

²⁸ a weapon with a long muzzle Mod Guj नाह of
Kahnaḍade Prabandha 2 120

²⁹ gracefully or with a dear lady friend.

³⁰ The order of the C MS appears to be 71 b 71 a The first
line—71 b is lost.

³¹ playful

³² answer

³³ like.

³⁴ The order of verses in C MS is 78 77 75 an additional
verse (नितुनितु), 76 79 80 81 and 84

³⁵ a kind of tree Sk मरुवक

- गस्त्रउठे (= ओ) गध कुरगि ।
 भमर ममी ममी हीगठे³⁵ (= ओ)
 हीगठे (= ओ) ³⁷ तम रस रगि ॥
 76 a बहइ³⁸ किलिवा विमर न³⁹ भमर
 निहालिम मग
 76 b आवरेयां तीलं तीगुण नीगुण मित्र,
 हग⁴⁰
 77a वेगुज गरव म तू, भमर बरंठ
 77b माग्ले बिरह बहू बहू⁴¹ अब ह⁴²
 भागीय परंठ
 78a अलि अन्वि⁴³ न चापण चापण छिइ
 न गंध
 78b रुठइ सोहग⁴⁴ लागय आगय पइ
 निवध

- 79a भमर भमर गुगागर⁴⁵ अगर ज
 कोरिउ कोइ
 79b अजीवन तीग बरसिए वास विगासिए
 सोइ
 80a पूरव प्रेमि, गरं अ ह्य चीनि
 80b विहसीय वन नीमालीय⁴⁶ मायीय
 माडि म प्रं ति
 81a पज थुडि विगि न,⁴⁷ लता नवि
 भेउ
 81b विचलि विस्तार मर
 82 C MS omits this verse
 83 C MS omits this verse
 84a रंग परि प्रियजग रबबद, तीग टाढ
 84b बल्लविगल जे गार⁴⁸

³⁵ <Pr हीग <Sk हीग.

³⁷ <Pr हीग <Sk हीन.

³⁸ desist from

³⁹ don't forget

⁴⁰ signs, i.e. actions, or contact.

⁴¹ suffered

⁴² = हु A MS. cf Notes p 47

⁴³ hums around.

⁴⁴ scribal error for दोहग, or perhaps an evolute of Pr सीग
 <Sk रोफ

⁴⁵ having good qualities.

⁴⁶ *Latamālīka*

⁴⁷ <Ap ग <Sk ननु

⁴⁸ इति वयनविराम ॥ छ ॥ is the colophon in the C MS.

CORRECTIONS

[All important corrections are given below. A few—about half a dozen—minor errors, mainly slips in the spelling of the OWR words quoted from the text for annotation in the Notes, have not been included here, as they can be easily corrected by reference to the main text]

PAGE	LINE	INCORRECT	CORRECT
i	16	Section 6	Section 7
xxixii	28	to the Mārṣādī	of the Mārṣādī
lxviii	4	पामीय B MS 5	पामीय B MS 6
1	19	मरुद्	मरुद्
	"	मयणु	मयण
4	10	धमण	धमण
9	21	पुरीयु	पूरीयु
16	10	Sk गद्	Sk गद्
23	1	यमण—Pr धमण	धमण—Pr धमण
27	27	Sk जानिदि	Sk गानीदि
27	17	hears	hears
29	15	तोरी is	तोरी is
"	29	Pr अनिट्टियड	Pr अनिट्टियड
41	7	genitive	agentive
52	30	7, 11, 13 15 16	15 11, 16, 17, 13
		and 18	and 18
54	16	पचम	पचम
52	21	यस्या	अस्या

